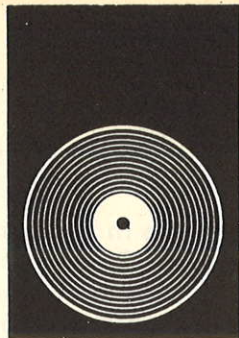


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ISSUE 47 ✓

NOVEMBER 1962

RIALTO

record research

John Estes
Edgar Hayes

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

30 CENTS

EDISON - CAL. RAMBLERS (START) Edison
RIVERSIDE RE-ISSUE (Purchased) (First recording, including the Charleston.)
THE CALIFORNIA RAMBLERS



RECORD RESEARCH
THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

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A specially recorded 45 rpm blues souvenir by Miss
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Ed Kirkeby's (EDISON) (Part 1)

California Ramblers

by Woody Backensto and Perry Armagnac

RECORD RESEARCH has been promising additional data on the
CALIFORNIA RAMBLERS. Here is complete information for their
output on the Edison Label.

A project such as this reflects many years of research and more
important the assistance of many others. Therefore, rather than
hide the credits at the end of this compilation, the acknowledge-
ments will serve as the introduction.

Without Wallace Theodore "Ed" Kirkeby this compilation
would not have been possible -- his patience and tremendous help
in organizing these notes as well as his payroll books which pro-
vide personnel information from early 1926 on were the motivating
forces. Also, Herbert S. Weil and Fred Van Eps, Jr. were instru-
mental on certain personnel data. The Editors of RECORD
RESEARCH crossed checked all dates and master numbers with the
Edison files. Ed Stein supplied records for study and firsthand label
data. The following also supplied various label data or assisted
with many minor details on personnel information -- Ken Crawford,
Bjorn Englund, Phil Evans, Stanley Hester, Fred Miller, William
Myatt, John Steiner, Herb Thrune, and Howard Waters.

All Edison (Ed) sides were issued under the name of the GOLDEN
GATE ORCHESTRA unless otherwise stated. All known "takes"
issued are listed after the master number. All sides recorded in
New York City.

August 6, 1924

Ed Kirkeby (leader); Thomas Frank Cush, William "Jazz" "Bill" Moore (tp);
Lloyd Olsen (tb); Arnold Brillhart, Fred Cusick, Bobby Davis (reeds); Adrian
Rollini (b sax); Ray Kitchingman (bjo); Irving Brodsky (p); Stan King (dm).

9665-B, C Ed 51388 Lucille
9666-A, B, C Ed 51387 Sing a Little Song

November 18, 1924

*Labeled Golden Gate DANCE orchestra.
Same personnel as above except that Jimmy Dorsey replaces Davis and Tom
Fellini replaces Kitchingman.

9853-A, B, C *Ed 51443 I've Got a Garden in Sweden
" -C Riv RLP 12-834 " " " "
" " " " " " " "
" " " " " " " "
9854-A, B, C *Ed 51443 Southern Rose

Take 'D' was submitted to us for 9854. We doubt that such a take exists.

The Riverside and London reissues are labeled by the CALIFORNIA RAMBLERS.
It is our understanding that these reissues were dubbed from records owned by
the late Harry K. Crawford. The "takes" listed for the reissues are known to
have existed in the Crawford collection.

January 19, 1925

Ed Kirkeby (leader); Frank Cush, Bill Moore (tp); Lloyd Olsen (tb); Arnold
Brilhart, Fred Cusick, Jimmy Dorsey (reeds); Adrian Rollini (b sax); Tom
Fellini (bjo); Irving Brodsky (p); Stan King (dm & kazoo).

9947-A, B Ed 51491 Keep Smiling at Trouble
9947-B Riv RLP 1008 " " " "
" LoE AL 3516 " " " "
" Riv RLP 12-801 " " " "
9948-A, C Ed 51491 Oh! Mabel
9948-A LoE AL 3562 " " " "
" Riv RLP 12-834 " " " "

Note that the above two masters were listed incorrectly in RR #19 under the
GEORGIA MELODIANS. This session was previously listed in RR #27 with
Tommy Dorsey (tb), but after checking and rechecking Ed Kirkeby is sure
Lloyd Olsen (tb) is correct.

No violin was used on any of the above sessions as suggested by several
collectors. Kirkeby says what has been mistaken for a violin is Brillhart on
an E-flat soprano sax. JAZZ DIRECTORY reports Arthur Hand (vi) on this
and other sessions. Kirkeby says that Arthur Hand NEVER recorded.

April 2, 1925

Ed Kirkeby (leader); Frank Cush, Red Nichols (tp); Tommy Dorsey (tb); Arnold
Brilhart, Fred Cusick, Jimmy Dorsey (reeds); Adrian Rollini (b sax); Tom
Fellini (bjo); Irving Brodsky (p); Stan King (dm).

10292-B Ed 51542 Charleston - Brodsky & Rollini on p duet
" Riv RLP 1008 " " " "
" LoE AL 3516 " " " "
" Riv RLP 12-801 " " " "
10293-A, B, C Ed 51538 On the Oregon Trail

April 22, 1925 - same personnel

10331-B, C Ed 51551 Ev'rything Is Hotsy-Totsy Now - Vernon
" -C Riv RLP 12-801 (Dalhart (vo))
10332-A, B, C Ed 51551 The Flapper Wife - Arthur Hall (vo)
" -B, C Riv RLP 1008 " " "
" LoE AL 3516 " " "
" Riv RLP 12-801 " " "

May 11, 1925 - Same personnel

10361-A, B, C Ed 51562 Cheatin' On Me - Vernon Dalhart (vo)
" -A Riv RLP 1051 " " "
" Riv RLP 12-834 " " "
" LoE AL 3545 " " "
" Riv RLP 12-801 " " "
10362-A, B, C Ed 51562 When The Moon Shines In
Coral Gables - Charles Hart (vo)

"RULE OF THUMB" FOR ALL FOLLOWING CYLINDER ISSUES

Using the example below: (16007) and Ed 5029 were Edison cylin-
der master and catalogue numbers respectively. The Edison
cylinder master number was a company file statistic and was not
found anywhere on the cylinder. The cylinder was usually dubbed
from a 'take' of the vertical master which in this example would
be master 10451.

June 23, 1925 - Same personnel

10451-A, B, C Ed 51580 Collegiate - Vocal Duet
" -A Riv RLP 12-801 " " "
(16007) Ed 5029 " (Dubbed, vertical Take B)
10452-A, B, C Ed 51591 Look Who's Here

July 15, 1925

Ed Kirkeby (leader); Frank Cush, Roy Johnston (tp); Tommy Dorsey (tb);
Bobby Davis, Fred Cusick (reeds); Adrian Rollini (b sax); Tom Fellini (bjo);
Irving Brodsky (p); Stan King (dm).

10500-A, B, C Ed 51590 Oh Say! Can I See You Tonight?
Arthur Hall (vo)

10501-B, C Ed 51590 Manhattan
" -C Riv RLP 1008 " " "
" Riv RLP 12-801 " " "
" LoE AL 3516 " " "

This session was listed in RR #27 with above personnel including Arnold
Brilhart. Kirkeby says that Davis replaced both Brillhart and Dorsey when he
returned and only two saxes were used during this period. There is no violin
present as suggested in JAZZ DIRECTORY.

Spiggle Willcox (tb) replaced Tommy Dorsey, joining the day after Labor
Day, but staying only a short time. George Troup (tb) was the replacement
for Willcox. Sometime before Tommy Dorsey left Eddie Stannard was added
as 3rd alto, completing the three sax team again as Davis, Cusick, and
Stannard.

September 15, 1925

Same personnel except Newell "Spiggle" Willcox (tb) for Dorsey. Add Eddie
Stannard, 3rd alto.

10574-A, B, C Ed 51622 Sweet Man
10574-C Riv RLP 1008 " " "
" Riv RLP 12-116 " " "
" Riv RLP 12-801 " " "
" Riv SDP-11 (side 9) " " "
" LoE AL 3516 " " "
10575-A, B, C Ed 51622 Brown Eyes Why Are You Blue
(16040) Ed 5069 " " " " " "

Fred Cusick left in October and Fud Livingston joined the band as 3rd alto
with Eddie Stannard moving to tenor sax.

October 15, 1925

Ed Kirkeby (leader); Frank Cush, Roy Johnston (tp); George Troup (tb); Bobby
Davis, Eddie Stannard, Fud Livingston (reeds); Adrian Rollini (b sax); Tom
Fellini (bjo); Irving Brodsky (p); Stan King (dm).

10637-A, C Ed 51633 Freshie - Arthur Hall (vo)
(16057) Ed 5084 " " " "
10090 *Ed Sample Record No. 1 (Track 6) - Arthur Hall (vo)
10638-A, C Ed 51664 Don't Wait Too Long

* 12" Diamond Disc recording (multitrack) for distribution to dealers.
Cannot ascertain at this time whether the selection was a full rendition
or an excerpt. Masters were produced Dec. 15, 1925.

Herb Winfield (tb) replaced George Troup for the road tour the RAMBLERS did
and before the RAMBLERS went to the Deauville Hotel on Miami Beach.

November 24, 1925

Same personnel except Herb Winfield (tb) for Troup.
10692-B, C Ed 51661 Clap Hands! Here Comes Charlie - VR
" -B Riv RLP 1008 " " " "
" Riv RLP 12-801 " " " "
" LoE AL 3516 " " " "
(16071) Ed 5095 " " " " " "

10092 *Ed Sample Record No. 2 (Track 7)
10693-A, B, C Ed 51661 Five Foot Two, Eyes of Blue - VR
" -B Riv RLP 1008
" Riv RLP 12-801
" LoE AL 3516
VR - Arthur Hall & Johnny Ryan (vo)

* 12" Diamond Disc recording (multitrack) for distribution to dealers. Cannot ascertain at this time whether the selection was a full rendition or an excerpt. Masters were produced Dec. 15, 1925.

March 26, 1926

Ed Kirkeby (leader); LeRoy "Roy" Johnston, Bill Moore (tp); Abe Lincoln (tb); Bobby Davis, Bunny Drown; Sam Fink (vi); Adrian Rollini (b sax); Tom Fellini (bjo); F. Fabian Storey (p); Herb Weil (dm).
10895-A, C Ed 51725 After I Say I'm Sorry
(16139) Ed 5152 (Dubbed, vertical Take C)
10103 *Ed Sample Record No. 6 (Track 6)
10896-A, C Ed 51725 Here Comes Malinda

* 12" Diamond Disc recording (multitrack) for distribution to dealers. Cannot ascertain at this time whether the selection was a full rendition or an excerpt. Masters were produced April 16, 1926.

April 16, 1926

Ed Kirkeby (leader); Roy Johnston (tp); Abe Lincoln (tb); Bobby Davis, Bunny Drown (reeds); Adrian Rollini (b sax); Jack Russin (p); Tom Fellini (bjo); Herb Weil (dm).

10929-A, C Ed 51737 What a Man! - Arthur Fields (vo)
10930-A, B, C Ed 51737 "Shake" - a hot PT
" -C Para RS 201

April 23, 1926 - Same personnel

10939-B Ed 51746 Could I? - I Certainly Could - Johnny Ryan (vo)

10940-A, B Ed 51746 Static Strut
" -A Para RS 201

May 11, 1926 - Same personnel

10974-A Ed 51762 Hard-To-Get-Gertie
10975-A, B, C Ed 51768 I Wonder What's Become of Joe?

(July 13, 1926 - DATE CANCELLED)

July 15, 1926

Ed Kirkeby (leader); Frank Cush, Roy Johnston (tp); George Troup (tb); Bobby Davis (as, cl); Sam Ruby (ts); Jack Russin (p); Tom Fellini (bjo); Art Campbell (tuba); Herb Weil (dm).

11101-B Ed 51799 When the Red Red Robbin Comes
(16187) Ed 5208 Bob Bob Bobbing Along
11102-A, B, C Ed 51797 To Be With You

August 10, 1926

Ed Kirkeby (leader); Roy Johnston, Chelsea Quealey (tp); George Troup (tb); Bobby Davis (as, cl); Sam Ruby (ts); Adrian Rollini (b sax); Jack Russin (p); Tom Fellini (bjo); Herb Weil (dm).

11158-A, B, C Ed 51820 Up And At 'Em
" -C LoE AL 3545
" Riv RLP 1051
" Riv RLP 12-834
11159-B, C Ed 51814 Looking At The World Thru Rose Colored Glasses-Arthur Fields (vo)

(16203) Ed 5224
10113 *Ed Sample Record No. 11 (Track 8)
11160-A, B Ed 51820 Me Too - Arthur Fields (vo)
(16286) Ed 5329 (Dubbed, vertical Take B)

According to JAZZ DIRECTORY some issues of Ed 51820 replaced master 11160 with 11255. (This is erroneous date).

* 12" Diamond Disc recording (multitrack) for distribution to dealers. Cannot ascertain at this time whether the selection was a full rendition or an excerpt. Masters were produced??

August 12, 1926

Same personnel with Jimmy Puglese (sax) replacing Rollini.
11165-A, B Ed 51822 How Many Times? - Johnny Ryan (vo)
11166-A, B, C " Adorable - Johnny Ryan (vo)

August 31, 1926

Same personnel with Spencer Clark (b sax) replacing Puglese.
11173-A, C Ed 51824 You Need Someone To Love-Arthur Fields (vo)
11174-A, C Ed 51824 Would-Ja?

October 7, 1926

Ed Kirkeby (leader); Frank Cush, Roy Johnston (tp); Abe Lincoln (tb); Bobby Davis (as, cl); Sam Ruby (ts); Adrian Rollini (b sax); Jack Russin (p); Tom Fellini (bjo); Herb Weil (dm).
11240-A Ed 51851 Lay Me Down in Carolina - Scanlan & Doherty(vo)
11241-C Ed 51862 All Alone Monday-Arthur Fields (vo)

October 19, 1926 - Same personnel
11254-B Ed 51860 Sweet Thing - Arthur Hall (vo)
11255-B, C Ed 51860 Pretty Cinderella
10117 *Ed Sample Record No. 13 (Track 9)

* 12" Diamond Disc recording (multitrack) for distribution to dealers. Cannot ascertain at this time whether the selection was a full rendition or an excerpt. Masters were produced Nov. 17, 1926.

December 9, 1926

Same personnel except Chelsea Quealey (tp) replacing Cush.
11360-A, B, C Ed 51897 Stockholm Stomp
" -B Para RS 201
" -C LoE AL 3545
" Riv RLP 1051
" Riv RLP 12-834
11361-A, B Ed 51897 Sidewalk Blues
" Para RS 201
" LoE AL 3545
" Riv RLP 1051
" Riv RLP 12-834

February 24, 1927

Ed Kirkeby (leader); Chelsea Quealey, Sylvester Ahola (tp); Ivan Johnston (tb); Bobby Davis (as, cl); Sam Ruby (ts); Adrian Rollini (b sax); Jack Russin (p); Tom Fellini (bjo); Herb Weil (dm).

11537-A, B, C Ed 51960 Lonely Eyes - Arthur Fields (vo)
11538-A, B, C Ed 51970 Look At The World and Smile - Arthur Fields (vo)

March 10, 1927 - Same personnel

11566-B, C Ed 51975 Crazy Words-Crazy Tune
(16283) Ed 5325 Davis & Kirkeby (vo)
11567-A, B, C rejected Ain't She Sweet - Brandes (?) (vo)

(Ed 5325; Dubbed from vertical Take A)

May 3, 1927

Ed Kirkeby (leader); Frank Cush, Chelsea Quealey (tp); Edward Lapp (tb); Bobby Davis, Sam Ruby, Pete Pumiglio (reeds); Adrian Rollini (b sax); Jack Russin (p); Tom Fellini (bjo); Herb Weil (dm).

11680-A, C Ed 52014 Yea She Do (No She Don't) - Jack Kaufman (vo)
11681-A " Hallelujah - Arthur Fields (vo)
(16308) Ed 5360 (Dubbed, vertical Take A)

June 13, 1927

Same personnel except Gauper (sax) replaces Pumiglio.
11731-A Ed 52043 Beedle Um Bo - Johnny Ryan (vo)
11732-B " There's A Trick in Pickin' A Chick-Chick-Chicken-Jack Kaufman (vo)
(16346) Ed 5410

(CONTINUED ON PAGE 20)

* Same selection on Riverside RLP-12-801

RIM CHIPS



"So you had to open your big mouth and call a California Ramblers alumni meeting!"

john mc andrew

STAR

STUDD

SHELLAC

MILDRED BAILEY

After all the headaches and postponements, and just when some of us were trying to resign ourselves that because of too many crushing obstacles, most of them legal, the Mildred Bailey Story would never be told on LP., it suddenly appeared on the market. As with Billie Holiday, the Bailey sides do not age because Mildred was completely unhackneyed and never catered to current fads, and her accompaniments, many of them borrowing the same jazz stars, never aped the styles of their day, so that then, now and, I believe evermore, most of her output will remain as fresh and new as when they were cut.

This is still another monumental Columbia saga that richly deserves the designation apparently no longer applied to Columbia's popular classics: Jazz Masterwork. Columbia is doing for Jazz what the Victor archives have done for opera and the concert stage. The Armstrong, Bix, Bessie Smith, Fletcher Henderson, Billie and Mildred histories are the counterparts of Victor's Caruso, McCormack, Galli-Curci, Tibbett, Farrar, Ponselle, Rachmaninoff, Stokowski, Toscanini, etc. musical autobiographies, and like Victor, Columbia has cornered the market not alone in sheer quantity but equally in the vastly superior quality of its jazz output throughout its Golden Years. In each case, there can be very little competition, because these two stalwarts have most of what there is in each field, with only token opposition, sudden lightning flashes coloring the horizon in spasms, mostly from the brave, small-label independents of dubious longevity.

There should be many detailed analyses of the three Bailey records by devotees from everywhere; regarding them, then, I will say simply that I found the first easily the most exciting, not only because Mildred's voice was best on it but the backings on these sixteen sides were much the best; more surprising, so was the recording. While her matchless taste and delivery improve with the years, there is a noticeable thinning-out of tone timbre from the mid-thirties, or roughly from most of record #2 of the set and all of record #3. And it is a real pity that, because she was first on the Victor label, there can be no representation in this history of the rich tone quality at its brief and complete apex, which is evident perhaps exclusively on her Victor sides, although her early Brunswicks may be practically as resonant. It may be of interest to consider some of these examples, as well as others as deserving as the new album selections that were undoubtedly left out merely because many had to be.

Mildred's earliest pressings consisted of vocal choruses on several Paul Whiteman dance selections, and you will never find anything by her more vibrant or exquisite than her contributions to MY GOODBYE TO YOU (Vi 22826), I'LL NEVER BE THE SAME /WE JUST COULDN'T SAY GOODBYE (Vi 24088). Her delineation was so incredibly perfect that she was assigned several solo numbers, including HOME / TOO LATE (Vi 22874), LIES / CONCENTRATING (Vi 22880), GEORGIA ON MY MIND (Vi 22891), LOVE ME TONIGHT / ROCKIN' CHAIR (Vi 24117), DEAR OLD MOTHER DIXIE (Vi 24137) and STOP THE SUN, STOP THE MOON (BB 7763A). On some of these the singer was backed by the Whiteman men and on others, the later ones, by a studio group. Either way, they were all considerably below the high level of her later Brunswick-Columbia accompaniments, and are now of tell-tale '30s vintage. Nevertheless, because they represent Mildred's voice at its most colorful freshness, these should be an integral part of her available musical history.

Her first four waxings for Brunswick were gems of the first water, and committed to grooves just in time to benefit by the last of the fine, full-bodied recording that the new owners of Brunswick were about to shelve in favor of the flat, cheap sound that was to plague their releases for the next few years. The last-minute sides were YOU CALL IT MADNESS / WRAP YOUR TROUBLES IN DREAMS (Br 6184) and WHEN IT'S SLEEPY TIME DOWN SOUTH / BLUES IN MY HEART (Br 6190). The last two were with the CASA LOMA ORCHESTRA. These were eminently worthy of inclusion in the Bailey album, but I believe Columbia may not have had the rights to them and that is probably why they were left out. Mildred made one other side with CASA LOMA, doing the vocal for their dance record of Berlin's HEAT WAVE. (Br 6679). By then, the superior recording method had been abandoned, but all of Mildred's output under the inferior substitute fare amazingly well, some of the sides sounding better than others cut years later when the recording was considerably improved.

Amongst the top sides of this period were the exhilarating ones with the Dorsey Brothers Orchestra. There was a delightful empathy between Mildred and the Dorsey group, as a result of which both the singer and the song had an added luster that I feel would have been absent had either of them done these numbers without the other. Most are part of the album, but others equally good are not, such as LAZYBONES (Br 6587), SNOWBALL (Br 6655) and DOIN' THE UPTOWN LOWDOWN (Br 6680). Unfortunately, Mildred's very mild popularity apparently did not warrant their recording her on the scale of Bing Crosby, The Mills Bros., Casa Loma Orchestra, Cab Calloway, The Boswell Sisters, Duke Ellington, Guy Lombardo or Ben Bernie, and apparently, at this point, they thought she might be a bigger fish in a smaller pond and moved her over to their 35¢ labels catering more to a jazz clientele than did the major labels. That Columbia saw fit to do the identical thing with two female jazz singers (the other being Billie Holiday) at the same time, both doing off-beat versions of pop, numbers with small jazz personnel almost predestined not to be commercially successful was an extraordinarily courageous thing in those dog days of the record business, and that they recorded both singers prolifically for more than seven years is, in retrospect, something of a miracle.

Mildred Bailey's musicians in those years read like a who's who of Jazz, including as they did satellites such as Goodman, Shaw, Wilson, Berigen, Hodges, Chu Berry, Ziggy Elman, John Kirby, Cozy Cole, Dave Barbour, Norvo, Clayton, Hall, Wettling, Charlie Shavers, Buster Bailey, Billy Kyle, Russell Procope, Mary Lou Williams, Johnny Williams, Fletcher Henderson, O'Neil Spencer, Roy Eldridge, Ellis Larkins and, in his chrysalis from which some think he has yet to emerge, Mitch Miller.

Amongst the generous samplings of the Bailey art of this period that does not grace the reissue grooves were superb interpretations of top-notch standards including FOR SENTIMENTAL REASONS (Vo 3367), MORE THAN YOU KNOW (Vo 3378), I SEE YOUR FACE BEFORE ME (Vo 3931), I LET A SONG GO OUT OF MY HEART (Vo 4083), WASHBOARD BLUES (Vo 4139), LONESOME ROAD / MY MELANCHOLY BABY (Vo 4474), I CRIED FOR YOU / BEGIN THE BEGUINE (Vo 4619), TIT WILLOW / THE LAMP IS LOW (Vo 4845), I'M FOREVER BLOWING BUBBLES (Vo 5086), MOTHERLESS CHILD (Vo 5209).

In the last years of her Columbia affiliations, Mildred was almost exclusively backed by the Red Norvo Orchestra, and since his group began to attain a fair measure of specialized popularity, it was put on the major Brunswick label, with many of the vocals assigned to Mildred. Since she could do absolutely anything, her sly sophistication in novelties like WEEK-END OF A PRIVATE SECRETARY (Br 8088) and the quaint PORTER'S LOVE SONG TO A CHAMBERMAID (Br 7744) show quite starkly why Ella Fitzgerald never should have tackled MISS OTIS REGRETS, GET OUT OF TOWN or THOU SWELL at one extreme or TEN CENTS A DANCE, SUPPERTIME and SAM AND DELILAH at the other.

Mildred's final work for Columbia was a return to that label as soloist, but once again the public did not buy her suave, unspectacular delivery. Two of her very best sides at this time were the haunting BLUE AND BROKENHEARTED (Co 35589) and HOW CAN I EVER BE ALONE? (Co 35532), with perfect framing by the unorthodox ALEX WILDER ensemble which was making a notable (CONTINUED ON NEXT PAGE)

(MILDRED BAILEY - continued)

splash with its bizarre woodwinds on many other exotic Columbia pressings in the early forties. Mildred disappeared from the Columbia lists but turned up soon afterwards on Decca, where some of her accompaniments were by a colorless studio band but others utilized at different times such outstanding instrumentalists as Herman Chittison and Dave Barbour, and a few included the highly decorative and complementary Delta Rhythm Boys. Once again, Mildred extracted every last drop of meaning from situation songs that defeated interpreters of limited range who essayed them on other labels... and this, alas, included almost everyone else who tried THE SAGA OF JENNY and that peep into Hitler's future, WHEN THAT MAN IS DEAD AND GONE (De 3661). These, unexpectedly, were with The Delta Rhythm Boys, as were GEORGIA/I'M AFRAID OF MYSELF (De 3691), SOMETIMES I'M HAPPY/ROCKIN' CHAIR (De 3755) and EV'RYTHING DEPENDS ON YOU (De 3888). The reverse of the last is an exquisitely sensitive portrayal of the lovely Ellington plea, ALL TOO SOON, and it is by all odds the most accomplished and penetrating interpretation of the song to date. Other dates at Decca resulted in the charming Alec Wilder piece, IT'S SO PEACEFUL IN THE COUNTRY (De 3953) and another version of LOVER COME BACK TO ME, (perhaps the best of Mildred's three versions of it, with rousing accompaniment by a quartet including Barbour and Chittison). Of the remaining Decca sides, with trite studio band blending, only MORE THAN YOU KNOW and SOMETIME are worth the effort, although Mildred makes all of the others seem far better than they are.

In the mid forties, Mildred and the Norvo band turned out a Bailey album for the short-lived Crown label, with results almost identical to her last Vocations excepting for the choice of songs, the best of which were THESE FOOLISH THINGS, I'VE GOT THE WORLD ON A STRING, CAN'T HELP LOVIN' THAT MAN and SUMMERTIME, although Mildred's perfection was evident in every number.

Her last big label affiliation of consequence was a series of songs excellently tailored to the Bailey talents, and although the backing generally was big-band, it was tasteful, unobtrusive and not blind to her requirements. Majestic was the label, and after its demise, many of the platters, including most of Mildred's, found their way onto the Royale-Allegro Lower-priced LP. A few of these were allowed to be incorporated to close the Bailey history on the Columbia LP... a most unusual courtesy in a venture of this sort. Once again, those that were not used were quite as deserving including ALL OF ME, PENTHOUSE SERENADE, HEATHER ON THE HILL, AT SUNDOWN, CAN'T WE BE FRIENDS and ALMOST LIKE BEING IN LOVE.

About the same time, Mildred made a pair of sides for Victor as part of a blues album featuring several outstanding blues-pop singers (including Ethel Waters). It is significant that her accompaniment on these was the Ellis Larkins Trio, and Larkins was in charge of most of the Majestic output. The Victor numbers were THAT AIN'T RIGHT/I DON'T WANNA MISS MISSISSIPPI (Vi 20-2457). They were effective but routine.

As far as I have been able to determine, Mildred Bailey's recorded swan song was two sides for Decca that must have been microphoned near the end of that decade or even in 1950. Fortunately, the recording was the best she may ever have had, and although there was big band accompaniment under Vic Schoen, no doubt from his enormous Andrews Sisters output he was one of the very few who knew how to make a large group complement a jazz singer instead of drenching her in fiddles or blasting her into the background (as Billy May often does, most recently to Ethel Merman, perhaps to prove it's possible). Mildred's Decca numbers are CRY, CRY, CRY, and that memserizing lament, BLUE PRELUDE (De 27044). What more need be said than that the singer, the song, the band and the recording are all worthy of this superlative songstress' adieu.

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BLUES IN REVIEW

* * * * *
by Barry Hansen

SONNY BOY WILLIAMSON - Checker 975, 1003

- | | | |
|-------|-----------------------------------|------|
| 10571 | STOP RIGHT NOW (Williamson) | 975 |
| | vocal with harm., el. g., p., ds. | |
| 10572 | THE HUNT (Dixon, Williamson) | 975 |
| | as above, plus saxes | |
| 11226 | ONE WAY OUT (Dixon-Williamson) | 1003 |
| 11227 | NINE BELOW ZERO (Williamson) | 1003 |
| | both as #10571, plus bass. | |

The general idea of THE HUNT comes from Sonny Terry's FOX CHASE, but Williamson gets no farther than some rather ludicrous yelping resembling a seal more than a foxhound, and some perfunctory beeps on the harp. The running commentary that continues throughout the performance reminds one of Bo Diddley's SAY MAN. STOP RIGHT NOW is one of Sonny Boy's Trumpet Tunes (STOP NOW BABY) here done in the worst kind of current Chicago style -- overstrained voice, tinkly piano, stiff rhythm. Both sides are run through an echo chamber which muddles the sound badly and frightfully distorts Sonny Boy's harmonica tone.

#1003 is a rather more fortunate effort. NINE BELOW ZERO is another remake from Trumpet, a slow blues on which SBW sings movingly and blows imaginative, colorful harp which blends beautifully with the guitar. Due to a plodding rhythm section and the greater huskiness of Williamson's voice, it doesn't quite match the hair-raising shiver of the Trumpet original. Bottleneck guitar adds appeal to the uptempo piece on the reverse, on which Sonny Boy again demands more of his voice than it wants to give. Not his best sides, but worth a listen.

JUNIOR WELLS - PROFILE

- | | | |
|------|----------|---|
| 4005 | - 25-113 | I COULD CRY (Wells) |
| | 25-114 | CHA CHA CHA IN BLUE (Dixon-Wells) |
| | | (No vocal) |
| 4011 | - 25-119 | LITTLE BY LITTLE (Mel London) |
| | 25-120 | COME ON IN THIS HOUSE (Wells) |
| | | Vocals with el. guitar, bass & drums; add harmonica 114 |
| | | 120; add piano 119, 113. |

Wells, a first-rate Chicago blues man of the Little Walter school, has four interesting sides on a new Chicago label. Sometimes the playing (as on recent Muddy Waters discs) is over-ornate, but the blues remains on the whole simple and direct. I COULD CRY and COME ON IN THIS HOUSE are slow blues, passionately sung. Wells, whose style was once identical to Little Walter's, has picked up a tremolo in his voice a bit like Little Junior Parker's. Both sides are well sung. LITTLE BY LITTLE is a vocal group side, but the singing (unlike that of most Negro vocal groups) is lusty and lowdown, with plenty of strong blues feeling. The combo holds solidly to the beat. Then there is CHA CHA CHA IN BLUE, a rather perplexing instrumental in which some good harmonica work is joined to a trite rhythm figure with a cowball which is miserably mistuned. Together, these sides are not Wells' best, but they are worth a listen.

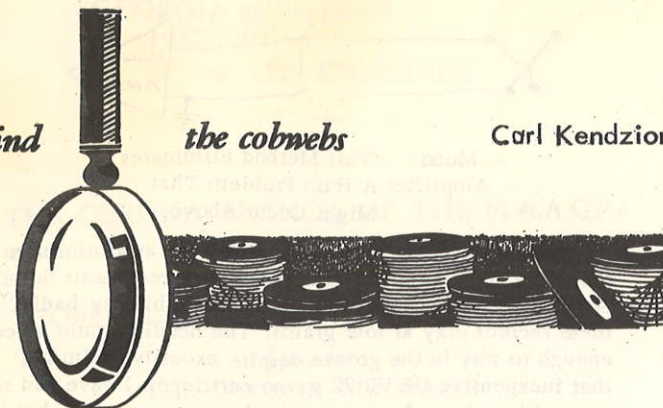
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behind

the cobwebs

Carl Kendziora



Ajax (cont.): As further evidence is uncovered, some of our earlier statements and opinions have to be revised. Latest information requires the following revisions and additions to the data in last month's column: (1) the 55th Street studio was not established by Compo in New York until 1924, (2) some Ajax masters may have been recorded in Chicago (possibly recorded by some studio for Compo but more probably purchased by Compo from some Chicago concern), (3) electrical recording equipment was set up in the 55th Street studio on a permanent basis rather than a portable rig being brought down from Canada for each recording session, (4) the last few masters in the Ajax series are electrically recorded and (5) some of the material cut in New York by Compo was for other companies (whether any of the Ajax master series are in this category is uncertain). We are indebted to Joe Davis, who was responsible for many of the New York recorded Ajax sides, for a look at some 25 or so Ajax records! 10 of these were new to us and some of the others gave us additional data to listings not complete with composer and publisher credits. So with this added data duly listed, we continue with the listing of the Ajax catalog which we began in the last column:

- 17015 - I Don't Love Nobody () - Ethel Finnie, acc.
Porter Grainger, piano.
Don't You Quit Me Daddy () - Same.

- 17016-A Lonesome Journey Blues (Morris) (31023-2) -
Fletcher Henderson and His Sawin' Six.
B Bull Blues (Morris) (31024-1) - Same

- 17017-A Chattanooga (Down In Tennessee) (Grainger-
Ricketts) (31022-1) - Fletcher Henderson &
His Sawin' Six.
B I'm Gonna See You (When Your Troubles Are
Just Like Mine) (Spikes-Spikes) (31021-2) -
Same.

- 17018- Ramblin' Blues () - Lillian Goodner, acc.
Grainger's Novelty Trio.
Awful Moanin' () - Same.

- 17019-A Mississippi Blues (Grainger-Williams) (31502) -
Hazel Meyers, Porter Grainger, piano, Ernest
Elliott, saxophone.
B The Man Ain't Born (Who Can Treat Me Like
You Do) (Johnson-Schaffer) (31504) - Same.

- 17020 - Chicago Blues () (31026-2) - Lillian Goodner
and Her Jazzin' Trio.
No One Can Toddle Like My Cousin Sue ()
(31027-2) - Same.

- 17021-A When You Walked Out Someone Else Walked
Right In (Berlin) (31029-1) - Rosa Henderson,
Fletcher Henderson at piano.
B Got The World In A Jug (Stopper's In My Hand)
(Henderson-Gilbert) (31028-2) - Same.

- 17022 - Old Black Joe's Blues () - Fletcher Henderson
and His Sawin' Six (or Orchestra???)
Mistreatin' Daddy () - Same.

- 17023-A House Rent Ball (Brooks) (31508) - Fletcher
Henderson and His Orch.
B Darktown Has A Gay White Way (Brooks)
(31510) - Same.

- 17024 -A A Runnin' Down The Titleholder, Part 1
(1331/2/3, Montreal, 3/7/24)-Jack Johnson
B Same, Part 2 (1334/5/6, Montreal, 3/8/24) -
Same. (Note: 3 takes of each part were cut.
Which take was issued unknown)

- 17025 -A If You Love Me Act Like It (Grainger-Wilson)
(31553)-Lena Wilson, Porter Grainger at piano.
B He Wasn't Born in Araby (But He's A Sheikin'
Fool) (Razaf-Dowell) (31551) - Same.

- 17026 -A Heart Breakin' Joe () (31555) -
Hazel Meyers with Henderson and His
Jazzy Cornetist (sic).
B Don't Mess With Me () (31558) - Same.

- 17027 Details unknown.

- 17028 Details unknown.

- 17029 Details unknown.

- 17030 -A I'm Crazy Over You (Blythe-Hunter) (31528) -
Fletcher Henderson and His Orchestra.
B Mamma, Papa and You (Peter) (31527) -
Jenkin's Orchestrians. (also on Apex 653-B
since 653B appears in wax on Ajax 17030-B)

- 17031 Details unknown.

- 17032 Details unknown.

We will continue in the next issue with Ajax 17033. Missing masters and composer credits are most welcome! Details of any of those for which we have no details at all are urgently needed and we ask anyone having such information to send it to us!



Label of the Month: We have a real obscure item as our specimen this time! Since we know virtually nothing about the label and absolutely nothing about the company, this discussion must be brief and vague. The label seems to date about 1919 or 1920 and is blue and gold. The company's name is U. S. Record Mfg. Corp., Long Island City and the label is Rialto. This, we hasten to add, has no connection with the later Chicago label of this name on which such as Jelly Roll Morton were to be found! This company seems to have issued the identical material on at least two labels, Rialto in a 6000 series, and Hits in a 2000 series. This is confirmed by our having the identical coupling on both Rialto 6003 and Hits 2003. This company's masters seem to appear also on Apollo, Emerald and Famous Singers. The masters

(CONTINUED ON NEXT PAGE)

PLAYING HILL-AND-DALE RECORDS ELECTRICALLY a study by Donald Chichester

I have been collecting phonograph records for several years and have accumulated a sizable collection of discs. Until recently, however, I restricted myself to lateral cut recordings, disregarding hill-and-dale records of the Pathe and Edison type. A short while ago I accidentally discovered a method of playing these recordings electrically. I'm passing along this information for those in your reading public who have also put aside vertical cut discs for lack of playback ability. Its main appeal lies in its availability, freedom from record wear and low cost.

The key to my method is the use of a stereo cartridge for vertical groove playback. I first discovered that such a method worked when, for a lark, I tried an Edison disc on my stereo turntable. It worked. Before trying this though, several considerations must be taken, because this method has many pitfalls along with its advantages.

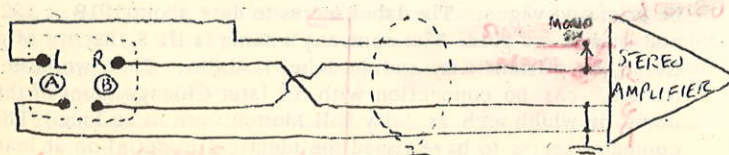
Knowing the trouble I went through to improve upon my initial discovery, I feel the following components are necessary for adequate playback of vertical groove discs:

1. Stereo cartridge (high compliance type).
2. Transcription arm of at least 12".
3. Rumble-free turntable.
4. A flexible amplifier (a stereo amplifier is not required).
5. Plug-in cartridge shells for interchangeability of cartridges recommended.
6. A good disposition.

Although the above list looks awesome and expensive, many record collectors have (or should have) this equipment for playback of their treasured discs, 78 or LP. As for myself, I needed only an additional stereo cartridge to allow me to freely play any Edison-type groove disc and, with somewhat less success, Pathe-type groove disc. If the above equipment fails to play any good Edison record, the following suggestions may prove valuable.

First, the needle must track accurately in the groove! For this reason a good quality transcription arm and turntable are recommended. My experience has shown that, in general, changer arms do not track well throughout their swing across a record, that is, from beginning to end. Also, most transcription-type arms have interchangeable cartridge shells which will allow the use of a separate cartridge for LP's and one for 78's.

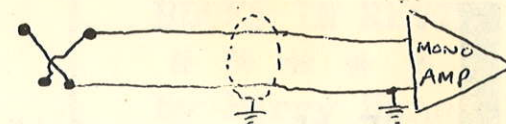
Second, the stereo cartridge is of the 45-45° type; that is, it is sensitive to vibrations on both sides of the groove. In a sense it is sensitive in all directions. To play ordinary monaural LP's with a stereo cartridge, most amplifiers and/or changers incorporate a switch which ties the two high sides of the stereo cartridge (un-grounded sides) together, thus making the pickup sensitive to only lateral vibrations. Electrically this is due to the cancelation of the out-of-phase vertical signals and the adding of inphase lateral signals. Therefore, when playing monaural LP's with such a connection, distortion due to the unwanted vertical sensitivity is eliminated. If an Edison disc is played with such a switch in the 'monaural' setting, nothing even resembling music will be heard. When played in the 'stereo' setting, one should have adequate results. As in the case of the monaural disc, distortion enters in from the unwanted channel. Only in the case of the Edison disc this is the lateral channel! To make a stereo cartridge sensitive to only vertical vibrations, it is necessary to 'flip' the leads coming from the stereo cartridge. That is, let channel A (say) remain as is, but wire channel B so that the 'high' side is 'low' and the 'low' side is 'high', as shown below.



Stereo
Amplifier
With Either Changer
or Amplifier
Switch to 'Mono'

The above wiring may be done at the cartridge terminals,

enabling the use of a stereo cartridge in a monaural system for the single purpose of playing vertical cut groove discs.



Mono This Method Eliminates
Amplifier A Hum Problem That
Might Occur Above.

Third, tracking force should be kept at a minimum to avoid record wear. I am tracking well at three grams in most cases. Some Edison discs have grooves that shimmy badly, but even these records play at four grams. The needle should be compliant enough to stay in the groove despite excessive shimmy. I suggest that inexpensive GE VR 22 stereo cartridge. I have had some success with a cheap Japanese crystal stereo cartridge, but it did not always track well. My stereo LP system consists of a Rec-o-Kut 33.3-78 turntable, a Calrad (Japanese) transcription 12" arm (slightly re-designed) and a Shure M3D stereo cartridge (which plays the vertical grooved records very well, but the needle costs \$20 and I want it to last!). For the record (no pun intended), I play my 78's with a GE monaural cartridge Rpx series (I think) (slightly modified) mounted in a Rek-o-Kut transcription 12" arm.

Fourth, I suggest the use of the .7 mil needle. I had poor results using a 3 mil 78rpm needle, even with Pathe-type grooves. Because of the size of the needle, tracking force and angle are critical. I should add, at this point, that some Pathe discs are so warped that my method will not work, no matter how hard one tries. There are no thumb-screw-type stereo cartridges on the market (that I know of) so that use of the special Edison and Pathe needles is impossible. I am completely satisfied with the results I have obtained using my method of vertical groove reproduction.

I have re-read the many articles on EDISONIA written by Ray Wile and have benefitted from them. I hope that a reprint of the Edison dating chart will be forthcoming. I hope my method, while not particularly original, will be of some help to collectors who have thus far shied away from vertical cut records.

BEHIND THE COBWEBS (contd)

are in a100 series and have strange prefixes. Most have a 5 pre-fix but some have 8 and others 12. What these mean eludes us! Please note that if you were to substitute the name "Dandy" for "Rialto" you would have the exact label design of the Dandy label of a few years later. Whether this means someone with Dandy, copied the Rialto design or whether there is some other link in ownership, management, label designer or what-have-you is beyond us. The data for Rialto 6007 (our accompanying cut is the "B" side): A. Saturday (Harry Brooks) (5-110-A) as by The Big Hit Dance Orchestra/B. Oh Me Oh My (From Two Little Girls In Blue) (Vincent Youmans) (5-111-A) as by Jerome Friede's Novelty Dance Orchestra. The following are the only issues on these labels known to us: Apollo 5002, 6007; Emerald 3002; Famous Singers 205, Hits 2001, 2003, 2004; Rialto 6000, 6003, 6005, 6007. Data for any other issues is needed and any information concerning these labels or their producer would be most welcome! There is no evidence to show that U. S. Record Mfg. Corp. or the Rialto label ever survived the handful of issues already mentioned. But, then, who issued a black and gold Rialto label with exactly the same design except that there is no company credit on the label and the words "Electrically Recorded" appear just below the center hole! This is a coupling of Italian vocals by Rosina De Stefano on Rialto R. 2064 and is obviously years later. But is there any connection, or did someone simply revive the label name? Your comments are earnestly solicited!

Plaza 5000 series: We continue to list masters in this series, giving master number, tune title, artist credit and the label and catalog number from which the data were obtained. We are asking YOU to fill in our blanks, if you can! See the introduction of this series in the July 1961 issue (Number 36) for details.

See page 20 for Plaza continuation **CONTINUED ON PAGE 20**

GEORGIA MINSTRELS 1962 Edition by LEN KUNSTADT

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When anyone tries to capture the essence of those great minstrel days long ago, the name, the people and the activities of the Georgia Minstrels will always come to the fore. At the turn of the century this minstrel show was top dog. When the 20s came along it began its descent into obscurity. Today it's a relic with a glorious past. So! when a group of old-time show giants, many of whom go back to the Georgia Minstrels, get together and present you with a minstrel show in the manner of the original, this is news.

On Friday, June 29th, 1962 at 8:30 pm THE OLD GEORGIA MINSTRELS performed at the Corona Congregation Church auditorium in Corona, New York with a distinguished cast of "minstrels" including Noble Sissle, Eubie Blake, Willie Glenn, Sidney Easton, U.S. Thompson, Sherman Dirkson, Walter Crumbley, Mr. Gomez, J. Mardo Brown, Walter Richardson, Strawberry Russell, Frisco Bowman, Arthur Garvin, Leslie Gray, Dewey Weinglass and William Crampton. To top this off the music score was by the famous Don Redman and the show was staged and directed by producer Charlie Davis. Eubie Blake or Don Redman (piano) and Frisco Bowman (drums) provided the musical background. Quite an array of talent! Here is a running account of this delightful minstrel panorama.

Swinging down the center aisle toward the stage came the entire company shaking tambourines, shouting and hooting, with Eubie Blake and Frisco Bowman setting the pattern with musical accompaniment from their respective instruments of piano and drums from the stage. The company came upon the stage and did the old time 'box' walk around. In a semi circle on the stage were chairs for each of the minstrels. The interlocutor gave out the classic minstrel command, 'Gentlemen, Be Seated'. The minstrels were colorfully attired. The end men were dressed in red, white and blue jackets with pink bow ties above white shirts and white slacks. Perched on their heads were cream color straw hats. The center men were dressed in navy blue suits with purple bow-ties clipped to their white shirts. The only exception to the center line was little Mardo Brown who boasted so many colors it would take a small book to describe them.

Interlocutor, Noble Sissie opened with an introduction. Willie Glenn and Sidney Easton followed with their comical 'Cleaning Porters at Penn Station' skit featuring a hilarious broom dance. Gags from the other minstrels were thrown in. Next, interlocutor

Noble Sissle in his good tenor voice told you about 'Lucinda Lee. Then U.S. 'Slow Kid' Thompson took over and did his famous eccentric tap dance. Following each act one or two of the minstrels would interject a gag or two, a general procedure throughout the remainder of the show. Sidney Easton and Willie Glenn were back again with Sid singing lead on 'Cora Lee', probably no relation to 'Lucinda'! Mr. Leslie Gray followed the comedy of Easton-Glenn with a serious vocal rendition of 'Little Gal'. He sang this delightful ballad with warmth and tenderness. Next there arrived a barrel of energy in the person of Sherman

Dirkson who sang and danced to 'When Day Is Over'. Mr. Dirkson is a superb 'Pimp' walker who threw in some breathtaking cartwheels and back tumble salts for good measure. Eubie Blake in a rare song and dance appearance joined iron man Willie Glenn for the next act. While Don Redman was playing some low down blues piano, old rubberlegs Eubie Blake showed he can still hoof it. Willie Glenn did the famous 'Sam Russell' dance which originated from Texas. And then Eubie and Willie raised shouts of delight from the audience with their dueting of 'Darktown Strutters Ball' and 'Ballin The Jack'. The 8th act was again a change of pace with Mr. William Crampton singing the nostalgic 'Mammy' song. Walter Crumbley, the next attraction, came on strong with the gospel rhythmic number, 'What A Time.' They say he's 85. I would cut the 8 in half and throw away the left part. He had the whole audience tapping out the rhythm. Leslie Gray was back for a 2nd time singing, 'By The Moonlight' with Willie Glenn, U.S. Thompson being joined by the famous Dewey Weinglass, all displaying their soft shoe talents. Following, we heard Arthur Garvin in a dramatic recitation full of sympathy and pathos. The boisterous audience who were reeling from laughter from the preceding acts were silent now, many of them saddened by the plight of Garvin's subject. It's quite a trick to win an audience on serious recitative material after they have been subjected to a steady flow of song and mirth in the early part of the show. This Mr. Garvin accomplished successfully. His audience was in the palm of his hands. The last act of the first half was a was a real flag waver as Frisco Bowman, a flashback to the old minstrel drummers, gave a display of eccentric drumming that

(CONTINUED ON NEXT PAGE)

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(GEORGIA MINSTRELS CONT'D)

woved the audience. His 'sticks' left his drums, 'travelled' down the drum stand and took a 'tour' all over the stage. They came up a minute to beat a rapport on one of the 'unsuspecting' minstrel's cranium. By that time he had the finale of the first half sewed up. He returned to his drum set and with a flash of speed showing amazing dexterity he closed out triumphantly. Eubie Blake was holding his own on piano smashing out the hot notes tenaciously as he followed Frisco's drumnastics.

After an intermission THE OLD GEORGIA MINSTRELS were back again. The fine concert stage voice of Mr. Walter Richardson was heard in 'Go Down Moses', 'Danny Boy', and 'Without A Song'. After Richardson came Strawberry Russell, a very, very funny straight-face comedian who sang and danced in addition to his 'mean' jokes. Strawberry played a cigar box fiddle, imitating the human voice. Quite a novelty man! Next, we were surprised to hear a sobbing baritone voice booming out 'Chloe' from the rear of the auditorium. Down the aisle he came, bedraggled, tattered, just plain miserable looking, searching for his 'Chloe' in mournful tones. At first this reporter thought it was a comedy routine. There have been so many comical renditions of 'Chloe' in the past that we were sure this was going to be another one. Yet, MR. GOMEZ, with tears streaming down his cheeks and his voice breaking in realistic sobs captured his audience. This was not comedy. He was deadly serious. Methinks, everyone was hoping he would find his Chloe. The penetrating somber tones of his majestic baritone showed an artist of great talent. He was a hard man to follow but that didn't worry Sherman Dirkson who came on strong in another song and dance act. Easton and Glenn were heard again following Dirkson. The next attraction, a stellar one, featured Noble Sissle and Eubie Blake in a medley of songs from the great 'Shuffle Along' success. We heard 'Bandana Days', 'Love Will Find A Way', and 'I'm Just Wild About Harry.' Eubie Blake followed with a splendid piano solo rendition of his famous composition 'Memories of You', from the 'Blackbirds of 1930' production. The finale was a crowd pleaser as all the 'minstrels' 'done done' that ageless dance which is now called 'the Twist'. Even Don Redman shook a mean one.

These old professionals certainly still know how to please an audience. Really! one great evening for this reporter. I would like to thank Victoria Spivey who was in the audience for her helpful comments in describing some of the old dancing steps.

"WHERE ARE THEY?"

by Frank Kelly

FRED OLIVERO, who for years conducted bands at the Waldorf-Astoria, Pierre, Statler hotels, etc., now runs a violin shop on N. Y. 's 7th Ave. RED RODNEY, who played fine bop Trumpeter in the 40s with GENE KRUPA, WOODY HERMAN, etc. sells TV sets in 'FRISCO and gigs around the Bay City. ELLIS HORNE who played tenor on the West Coast with FREDDY NAGLES's society band, and LOU WATTERS' YERBA BUENA JAZZ BAND - currently gigs around 'FRISCO. FRANK (Sugar Chile) ROBINSON - a boogie woogie hit in the 40s at the age of six, has switched to medicine. Graduated from the Detroit Institute of Technology last June - he enters Wayne University medical school in January as the next step towards becoming psychiatrist. Sugar Chile chose medicine in order to understand why people are nice this morning and mean this afternoon. ROBINSON lives in a 14 room house with an older brother and two older sisters. Sugar Chile entertained ex Prexy Harry Truman in the White House--and nowadays plays for his family, friends & sometimes for himself. JERRY COOPER, the native of New Orleans who sang & played the Trombone on radio, records, NY's Hollywood Restaurant -- which featured the nudest of the nude beaties in the 30s, Luella Parson's old Hollywood Hotel chain radio shows, etc. is a star of entertainment about the Grace Line's new steamer Santa Rosa. Remember the first attractive shapely Hawaiian beauty featured on the old Arthur Godfrey shows who was named MOMIKAI? She's now an exec of Orchawaii Travel Corp -- and its sister firm Orchids of Hawaii. LIL GREENWOOD who used to sing with DUKE ELLINGTON for years is now working West Coast clubs after years of retirement.

BEYOND THE IMPRESSION

REPORTED BY JOHN STEINER

THE MAFIA (MUSICAL DIVISION)

Dozens of Chicago's Italians were educated in dance music during the early and mid-twenties, and from these came many good or great jazzmen. Sometimes whole families of Wop kids took up instruments and then frequently several in one family became professionals. The Marsalas migrated to New York and became nationally famous. But many remained in Chicago who are regarded equally highly by the local musical intelligentsia. There are the Spero brothers, and the Mangano brothers (all reeds). There were the Rullos, Joe the trombonist and Frankie the drummer. Both have been relegated to commercial recording because jazz recording in Chicago nose-dived in the thirties when they were maturing. There are also the Quartels, Frankie, trumpeter, Joe, trombonist, and Ernie, reedman. Frankie invented the wa-wa effect later accepted by King Oliver, Henry Busse and Clyde McCoy (more about this subject in a subsequent installment), Joe worked with Art Kahn and Bennie Meroff when their stage bands were a local rage in the late 20's. The younger Ernie worked with the Eddie Neibur's (shades of Seattle Harmony Kings!) 7-piece dance band at Shutter's Ballroom, 7740 Stoney Island Avenue on W, F, S, S.

In discussing the possibility of assembling the Quartel Brothers for a Chicago Style (and the earliest - before there was a Chicago Style) bash, it was suggested that we name the outfit "Monopolies, Big-Business and the Quartels"! But with Frankie a successful proprietor and a disillusioned trumpeter, the likelihood of luring him back into a serious jazz effort is a longshot.

MARIO TANNY

I've said that the five outstanding, first-generation, native Chicago guitarists were: Eddie Condon (weel, not quite full-blooded perhaps), Jack Goss, Ray Biondi, Dick McPartland and Mario Tanny. Not long ago while playing a guitar solo with Emil Eppolita's band, Mario Tanny slumped in his chair, dead of a heart attack. For many years Mario had been a supervisor at the Hot Point plant. But he loved music and took every opportunity to play, despite a physician's advice that he should "take it easy." Mario was one of the few highly respected Chicago jazzmen I never heard play. My listing of Mario was not a first-hand opinion, but a consensus of others including Biondi, Goss, McPartland and Condon. For the past decade I have been phoning Mario for the confirmation of personnels and narrative detail. At least a half-dozen times we talked about an audition recording session, because Mario had never been captured in a solo on record despite his massive local reputation.

JAZZ

A HISTORY OF THE NEW YORK SCENE

Doubleday

SAMUEL B. CHARTERS & LEONARD KUNSTADT

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Sleepy

John

Estes

Samuel B. Charters

Every month seems to bring to light more of the great blues singers of the '20's, and this spring one of the most important of the early blues men, Sleepy John Estes, was found living outside of Brownsville, Tennessee. He is blind now, and not strong, but he still sings and plays much as he did for his last recordings in 1940. Although Bob Koester brought him to Chicago for some concerts and some recording for the Delmar label Estes is living again in the same ruined cabin where he has been living for many years. Much of what has been written about him has turned out to be somewhat far from being accurate. Big Bill, whose reminiscences were the source of the material in "The Country Blues" remembered John as an old man who got his nickname for sleeping when he was supposed to be doing the calling for a track lining gang, and Big Joe Williams also remembered him as much older. Although Estes seems older he is only 58. He was born in Lauderdale County, Tennessee, January 4, 1904. Lauderdale County, which he calls "Lawdry" county is west of Brownsville, against the Mississippi River. Its county seat is Ripley, Tennessee, usually remembered as the home of the harmonica player Noah Lewis, who recorded with Estes in the late '20's. John moved to Haywood County when he was eleven, and has lived there ever since, except for occasional trips to do some recording. Brownsville is the county seat of Haywood County. His father was a farmer named Daniel Estes, and his mother's name was Millie Belle.

John laughed when he was asked about his nickname. He said that he always used to fall asleep when he played a dance so they gave him the nickname "Sleepy," which was used on his recordings. The neighbors all call him John. He lives in a cabin on a dirt road about four miles outside of Brownsville with his second wife and their five children. His eyesight began to fail about fifteen years ago and he has been totally blind for the last four or five years. He is a tall, gaunt man, and does not seem to be in good health. He still has a guitar, and has even been working on some new songs, although he doesn't play much around the countryside. For the concerts this spring Koester used a rhythm section to accompany him, and recorded him with piano and bass, and Hammie Nix on harmonica.

John also said that most of what has been written about his recordings is inaccurate. The harmonica player on the Decca recording is not Noah Lewis, as had been assumed, but is Hammie Nix, who is still living in Brownsville. The second guitar player is not Hammie Nix, but is Charlie Pickett, also from Brownsville, who recorded the fine "Highway 61" that was reissued on the RBF "Rural Blues" set. He said that he and Noah did record together, but it was on the Noah Lewis Jug Band session for Victor. He also said that the vocalist on "Expressman Blues", reissued on the Folkways "American Folk Music" set is Yank Rachel. Most Estes enthusiasts has decided that it wasn't John singing, but there was some question as to whether the vocalist was Rachel or the pianist, Jab Jones.

It is to be hoped that Estes will be able to resume his blues career and that with the increased opportunity for performing that he will regain his old skill, which is still very evident in his playing and singing despite his years of relative inactivity.

Edgar

Hayes

ROLLOGRAPHY

Len Kunstadt

The name of Edgar Hayes is mostly associated with a fine Harlem swing band that recorded for Decca in the late 30's and also toured to Sweden. Earlier, he was a member of the famous Mills Blue Rhythm badd of the early 30s and sprinklings of his piano stylings can be heard on many of their recordings. He also recorded with Henry 'Red' Allen during this period. In the 20s he was known as 'the man with a thousand fingers' who spent some successful years in Buffalo, New York, where he performed at main clubs and broadcasted on their radio network. Earlier, he was one of the two pianists (the other being Earl Hines) with Pittsburgh's famous Lois Deppe's Serenaders. During the mid 20's Hayes became a Vocalstyle music roll artist. Here is an exploratory listing of his roll efforts found via some Vocalstyle monthly supplements. Catalog numbers were not given so we solicit such numerical data from anyone owning the music rolls. As far as we can determine the music roll output may be Hayes earliest efforts and only SOLO endeavors.

APRIL 1925

Oh! How I Love My Darling
One O'These Days Blues

JUNE 1925

Hot Hot Hottentot
Play Me Slow Blues

AUGUST 1925

Ah-Ha
Are You Sorry
Mighty Blue Blues

OCTOBER 1925

Alone At Last
Charleston
Hotsy Totsy
So That's The Kind of a Girl You Are
Sobbin' Hearted Blues
Those Matrimonial Blues

FEBRUARY 1926

Cup of Coffee, A Sandwich and You
Show Me The Way To Go Home

MARCH 1926

Fond Of You
Looking For A Boy
Song Of The Flame
Song Of The Vagabonds
Who

APRIL 1926

After I Say I'm Sorry
Dinah
Flamin' Mamie
You Flew Away From The Nest

MAY 1926

I've Been A Fool About You - Blues
Jefferson County Blues
Mountain Jack Blues

JUNE 1926

Shake That Thing

Just arrived from music roll authority, Mike Montgomery, catalog numbers (Vocal style) 13345 and 13401 for Mighty Blue Blues and Those Matrimonial Blues respectively. Mike comments on the latter after listening to same. "It's wonderful! He doesn't necessarily play like he got 1000 fingers but he plays a helluva mean blues piano - a very distinctive style."

BLUES IS MY BUSINESS By Victoria Spivey



MY PLAY BROTHER HOT LIP PAGE

From Dallas, Texas, hailed two of the finest brothers I have ever met in the music business. None other than Walter and Oran Page. Oran, the trumpet player who was known as Hot Lips played with Bennie Moten band and also had several of his own. Walter, the bass man was known for his great band, the Blue Devils, and also for his stay for years with Count Basie.

I was not only like a friend but was close to their family, another brother and three sisters too. I used to have plenty of fun and I spent many nights and days in their home in Dallas, Texas. Their mother, a school teacher, a tiny little darling, a great Christian, was a mother to all who needed her. I used to call her mother, too. Their other brother who I talked to 3 or 4 months ago by phone is a finished tailor who has been in the business over 20 years, a great little guy. His name is George Brodie Page. In later years Walter and his boys used to play Moberly Missouri at times and he would always stay at my house there. It was good to have him there anytime.

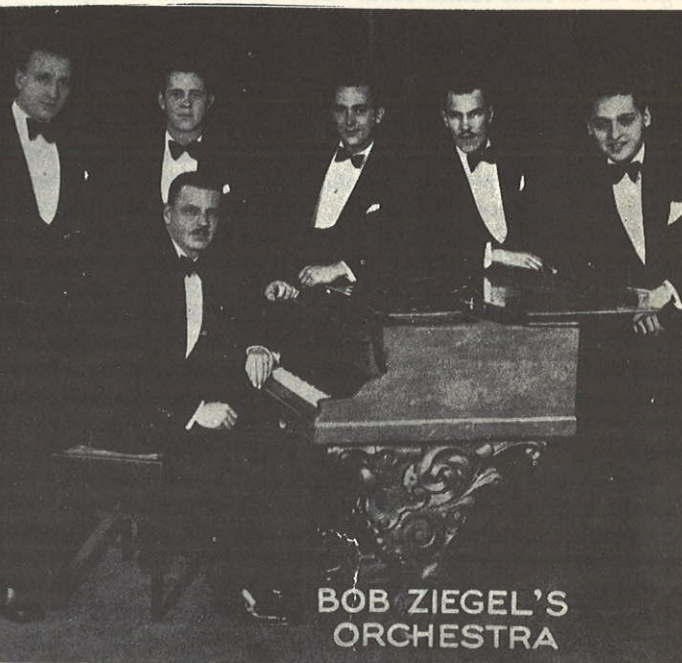
Later in New York I ran into Lips again. Then we started going places at night together just like sister and brother, only friends. Lips was a funny kid. He never had any time for no love affair, as far as I know, and for his wife, Mrs. Page. She was a darling, also a teacher like Lips' mother, and is still a dear friend of mine.

Lips was a great trumpet player who never really got the real big chance. He was always held back for some reason. Lips used to come on jobs where I was working. Some trumpet players did not seem to dig my music. But not Lips. Lips would walk up on the bandstand, take his trumpet out and nod to the other trumpet player to take the air, and then he would take off with that good old Texas gutbucket blues.

I was there toward the end of Lips life, too. One morning one of my little girls told me, "Mama, I dreamed about Uncle Lips last night." I never gave it a thought then but about a half hour later it ran across my mind again. Something was bothering me about Lips so I grabbed a cab and went to Lips apartment. There he was at the piano arranging. Mrs. Page wanted me to have breakfast but I wasn't hungry at that time so she told me to look in the refrigerator if I wanted something later on. She told me that Lips didn't feel so well. She left on business after a while. Lips looked okay to me but he was very sick inside but he wouldn't let on to me. I wanted to stay with him till his wife returned but he said, and I'll never forget it, "Sis, I know you want to play your numbers," and we had a big laugh. So I left and went on my way.

Just a few days later my buddy paid the debt that you and I will pay when God calls us. That day something died in me. Today, when I play and sing, sometimes I think I see and hear my lost play brother, Lips and his wonderful trumpet on the stand with me.

PHOTO RESEARCH - Bands of Yesterday. Help us identify the personnel



RECORD RESEARCH THE MAGAZINE OF RECORD INFORMATION & STATISTICS 65 GRAND AVENUE + BROOKLYN 5, N. Y.

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1929

IRVING AARONSON ORCH
1 EVERYTHING FRAGILE/UKERABY V120381 N
2 CRAZY WORDS, CRAZY TUNES/ V120473 N
3 LET'S DO IT/LAND GOING BE V121445 N
4 SWEET WHATEVA MAY CALL IT/ V121778 N
5 SWEETHEART OF ALL MY DREAMS V121786 N
6 I'LL GET BY/McNelly/Orch V121867 N
7 I HAD U (Yo-Bartlorin) V121867 N
8 ACCOMPANIONS-grass/Bluegrass-30s V121867 N
9 DINA/SWEET SUE \$1.25 ACOMP101 N
10 CHINA BOY/JAPSANDMAN/125 ACOMP102 N
11 TIGER ROSE/GOT RYTHM/125 ACOMP103 N
12 NOBODY SWEETHEART/HONEY/ACOMP104 N
13 BLUE BARONE L.W.507 N
14 YACKI HACKI WICKY WACKI "510 E V
15 PRETTY BABY Eto L.W.511 V
ALABAMA SAM -rare Blues-CONQUEROR \$2 min
16 RED CROSS BL/ GONNA NEED ME \$3.29 N
17 DON ALBERT -rare Blues-Texas/2 N
17 SEXIK ARABY/DONT LUV ME V03411 N
ALEXANDER JAZZBAND-rare out outs
18 WANG BLUES/HOW COME U RAGTIME1050 N
19 CLARINET MARLE/ALCOHOL BL " 1051 N
ALL STAR ORCH-FineGreat Arrangements/1051 N
20 RAINBOW ROUND SHOULDER/ V121667 N
21 WAITING END ROAD (Hallelujah) 22073 N
22 WONDROUS/WORDS (Hunk) V122104 N
HENRY RED ALLEN (Shoobert) V122104 N
23 BODY & SOUL (Shoobert) V122104 N
24 CANAL ST/JUNGLETOWN DE18020 N
25 GRAM/DRINK HEARTY V1201813 N
26 ROSALIE/BOYASOUL \$1.50 V02950 N
27 ALODERS STOMP (Instrument) \$1.3302 V
MACK ALLEN (VERNON DALHART)
28 SANTA CLAUS/HOORAY NICK (1m) H4754 N
29 BARNABE BILL NO.2/REHIND H41304 N
30 LONG AGO/MISS FLOODSONG V1417E \$1.25
ALAMAR SINGERS -folk
31 SUE BY SUE/PIPER GRAVE KEYN1122 E
32 TALK UNION/UNION TRAIN KEYN3010E N
33 WHICH SIDE/GET BEHIND ME KEYN302 E
34 ALL I WANT/UNION MAID KEYN303 E
PAULINE ALPERT -piano-"HoneyMoonLanesComedy"
35 LITTLE WHITE HOUSE/TONITE V120489 N
36 DAN ALVIN KING DIXIELAND-RARE/RONDO \$1.50
36 RED PEPPER/BUCKETSONG1 ROND023 N
AMBROSIO ORCH -greatArr.Soli andVocallists
37 SMOKE GETS IN EYES/HOTBAY DE333 N
38 ALIBABA/STREET HAVANA DE429 N
39 PIGGOLINO/MBASSY STOMP DE551 N
40 BODYASOUL/CHANSOINETE DE584 N
41 MARACAS/BO.AMERICAN JOE DE611 N
42 MEMPHIS BLUES/LIMHOUSE BL DE660 N
43 COPEHAGEN/BANAWA DE726 N
44 NITE RIDER/CAPE CONTINENTAL DE892 N
45 SERENADE IN NITE/LADYMAIR \$1.0710 N
46 MAY I HAVE MEET ROMANCE/LOOK DE1070 N
ANGLO PERISANS (LouisianaSOLDIERS)DE021 N
47 HIGHER SONGS/WOODSOLDIERSDE021 N
48 IN MEMORY OF YOU/SON R U BR4866 N
ARCADIA PEACOCK ORCH-St.Louis-Early-Rare
49 WHERE SWEETIE HID IN (Hot) \$0.40254V-11
ARDEN & OMAN greatShovtuneOrch (20s)
50 S'WONDERFUL/VUNNY FACE V121114 N
51 WAYS A DAIST/WILL U REMEMBER21774 N
52 WHY IT'S U I LOVE V122205 N
53 WE'LL BE THE SAME/GOT50DOLLARS22627 N
ARKANSAS TRAVELLERS-RAREHOT JAZZ
54 STOMP/FOOT/Gr.Lind.5 HA459E- \$1.75
55 BINGHAM BLUES/HOOBY HA505E \$2.50
LIL ARISTOCRATS ALLSTARS
56 DO BUSKIN (WARP) HI HO MAN DE1059E
57 KNOCK CASHIN DOR/SIT DOWN DE1272 N
LOUIS ARMSTRONG
58 JAZZ FESTIVAL (W.Krupa5/60) RARE33r
59 MadisonSquareGardenPart1 \$2 \$15
59 SWEET SUE/ST.LOU BLUES BR5280 N
60 HI SOCIETY/RYTH SING BLUES \$6718 N
61 LA VIK EN ROSE/FISHIN (Sing) BR (0) \$2575 N
62 S.O.L BL (Hot547) SWEETIE ME \$03566 N
63 LITTLE TIME (Hot7) ORY ORCHLE TBP358 N
64 MONDAY DATE (Hot547) SWEETIE ME \$03566 N
65 RAMBOO BRIDGE/LAWAIT HOSP. DE 1216 N
66 JEEPERS/CREEPERS/CALLSWAY DE2267 N
67 BABY WONT U PLEASE COMEHOME \$222 N
68 LUE LUCKY OUT/NO ACCOUNT DE2934 E
69 BOOG IT (Hill/Free) CHERRY DE3180 N
70 SWEETHEARTS ON PARADE/CUT DE3235 N
71 SATCHELMOUTH SWING/SUNNY DE3794 N
72 BYE & BYE (T.H.1867) Basi DE3946 N
73 219 BLUES/PERDIDO ST BL DE1809 N
74 COAL CART BL/HONKTONKTON DE1809 N
75 ST.JAMES INFIRMARY/BLACK/ROCKIN " " \$2.07 N
76 SAVE IT PRETTY MAMA/ROCKIN " " \$2.07 N
77 Q.A. ON MIND/LAZZYRIVER JAZZCLAS 518 N
78 LITTLE JOE/BLUE TURNIN GRAY " " 556 N
79 LUV U PUNNYTHING/BETWEEN SENTRY400 N
80 FOGGYMOORE (KingLiver) STORVILL1010 N
81 BLUES IN SOUTH/SUGAR \$1.25 SWING0251 N
82 LAST NITE/USE REAL SWEETHEART TEMPLE531 N
83 JUST GIGOLO/SHINE TEMPLE531 N
84 WHAT U GONN DO/NO VARIETY V120181 N
85 WONG VEPERS/WILL U WONT UVOK1605 N
86 ARTHUR ORCH-FineBand -Piano ORCHST
87 THIS IS HEAVEN/SLIPPER TILT V121986 N
88 IT MUST BE TRUE/POOL ME V122561 N
89 THEM THERE EYES/THINGSLIFE V22508 N
90 GONNA GET U/HO HUM V122591 N
91 GONNA MORE TIME/THANKU V122700 N
92 NOTHIN20004BABY (CANTON) V122815 N
PAUL ASH ORCH
93 I DO DO YOU/DREAMMORROW BR2963 N

1925

94 HONEY DO/FIRST MET MARY 00859 N
95 AINT THAT KIND OF BABY/ 001066 V
96 LOVE & KISSES/JUST ONCE 001090 N
97 DOLORES/MY PET (Lancroak) 001349 N
FRED ASTAIRE -greatHits/PresFlickers
98 FUSTIN IN RITZ/PLIDOWN RIO BIL1111 N
99 POPPAT WHITE TAILS/LIVELY BR7789 N
100 WAY U LOOKNITE/PICK BR77178 N
101 THEY ALL LAFFED/SLAPBASSBR7850 N
102 NEW SUN SKY/LUV LOUISA V122558 N
BOB ATCHER -blue grass "BonnieBlueKyes
103 DOESN'T MATTER ANYMORE/POORROCK0335 N
104 MY BUDDY MY DADDY, PAL \$1.25 V04494 N
GEORGE AULD ALISTARS
105 AINMIL SPECIAL/HONEY MUS373 N
106 STORMWEATHER/CO PILOT MUS374 N
107 GEORGIE PORRIS/HEADZU MUS375 N
108 STOMP IN SAVOY/IN MIDDLE \$376 N
GENE AUSTIN
109 BLUE K'Y MOON (RARE) GUILTY OR2352 N
110 2NITE U BELONG2ME/MADE V120371 N
111 SUNDAY/THINKIN OF U V120411 E
112 WHY CANT U/LITTLE PAL V121952 N
113 MY FATE IN UR HANDS/ALLV122223 E
114 ST.JAMES INF/AFTERGONV122293 N
115 LOVE LETTER IN SAND/BLUE V22806 N
SCHUY BERNARD -"Hacienda"
116 BLUE DAYS/LOVEY AINT CHAMP45156 N
117 CONBOY BL/GALVESTON GAL03792 N
118 NOBODY DARLIN BUT MINE/ OK03070E N
119 BE HONEST WITH ME/WHAT OK0590 N
120 U R MY SUNSHINE/MAKE DIFF'06274E N
121 AFTER TOMORROW/SETWORLD F106434E N
122 THINK BLUE EYES/BE TRUE OK646 N
BAILEY LUCKY SEVEN -LanindOn5 combined
123 SWEET INDIANA HOME/Samuel07410E N
124 APPLAUSE/NO KNOW U BELONG "5030 N
125 HUNTER BL/LETTER (John For) \$1.50
126 BLUE ROOM/IN I BLUE VBS333 N
MILDRED BAILEY
127 CANT HELP LUVIN DAT MAN/CHRON103 N
127 POOLISH THINGS (1m) GYPSY " 104 N
128 SUMMERTIME/MAN I LOVE CHRON105 N
129 JENNY/MAN DEAD ONE DE3616 N
30 DOWNHEARTED BLUES/SQUEEZEDE1810 N
131 AS LONG AS U LIVE/50 HELP V04253 N
132 DOWNHEARTED BLUES/TiltonV0549 N
133 ROCKIN CHAIR, DINAH V0568 V
DUDDY BAKER
134 STARDUST/STARS FELL ALA EKUL0100 N
PHIL BAKER -rare comedymonologue \$2 min
135 AT THEATRE/Part 2 \$2 min V120970 N
229 HEDGE ROSES (1am) LOMOND 004509 N
230 DOWN AMONG DEAD MEN/WANDERER \$509 N
FRANK BLYVINS TAREHEL RATTLES-ORCHTOLK- \$3
231 ARMY BERTS/PLY AROUND MISS CO1521 N
BLIND ANDY -RARE FOLK "SPECIAL2060 LUMBIA
232 HELLO WORLD SONG/Henderson "001 N \$3
233 CAL FROM JOE/NEW MOON BIL1030 N
234 DARDEN/ELA/DINAH VARIETY607 N
141 LAZY BUG/ANABELLE LEE BR10294 N
142 LAST JUMP/LUV GROWS OAKTREE \$1039E N
235 HILBILANDSWET (U.S.Masters) DMP (E) 2172E N
236 LUVIN IN DARK " " IMP (E) 2546 N
JOHN BLOOM sings hits fromSongOfTheWest
237 THE GUY/WHILE WIND V122294 N
238 BON BON "Lamson, VornBrom, Blowers, etc.
240 WE NEED EACH OTHER/MAST DAVIS D423 N
241 THAT ME KINDLY/ONE WORD DAVIDA257 N
242 CRYSTAL GAZIN MAMA/SHOULD " D427 N
BOND STREET SWINGERS-130sSwissJazz
243 CHINA BOY/BLUE MOON \$1.25 ELITE 4090 N
BOONE'S JUMPING JACKS -veryHotGroup \$1 min
156 HAMLET (PhotoRecord) PAMOUS063355 N
157 GLOUCESTERHAMLET SOLITUD V16827 N
COUNT BASIE -"JimmyRushin"
158 SUE BL/BLUE BLUES 0036709 N
159 ROYAL GARDEN/HOW LONG 0036710 N
160 CAPE SOCIETY/ST.LOUIS 0036711 N
161 FAREWELL BL/WAY BACK BL "36712 N
162 BLUES I LIKE TO HEAR/BLAMED2284E N
163 GOOD MORN BL/DOGIN ROUND DE1812 N
164 KING JOE (PaulRobeson) P42 OK6475 N
165 JUMPIN AT WOODSIDE/NUSTYROUTLET412 N
166 BRAND NEW WAGON/FUTILE V120253 N
167 MISS THING/Part 2 V04860E N
168 SUE BL/BLUE BLUES 0036709 N
169 THE GUY/WHILE WIND V122294 N
170 KATHLEEN KAGWIKEN 00432 N
FRANKLIN BAUR -great voice crooner
171 MY HEART STOOD STILL/WHERE BR3357 N
172 SALLY OF MY DREAMS/ V121734 N
173 MY SIN/JUNIOR V122050 N
NORA BAYES sings
174 GOODBYE FRANCES/BARNIE 0042678 E
175 GOODBYE FRANCES/BARNIE 0042678 E
176 PROHIBITION BL/FLATLAND 0042678 E
177 HOW I LUFF/NOOOPS LANTERON04282 N
178 PATCHES/WITHOUT YOU 0042921 N
179 HOMESICK/TOMORROW 0043711E N
180 MAMMY CARSON COPY/U NEED003742E N
181 WHO DID U POOL AFTER ALL/0043711E N
182 OVER THERE/LADDIE BOY V451308 N
183 HOW CAN THEY TELL IM IRISH/70030 E
184 TURN OFF LITE (Norworth) V1700308 N
DRENE BRASLET-1925
185 60 LAMPS/LASSES/GOOMORIN V121268 N
186 THE GUY/WHILE WIND V122294 N
187 40R5TIMES/CHINA BOY HRS2001N- \$1
188 SQUEEZE ME/SWEET SUE HRS2003 N \$1
189 CL MISS (MEZ) GALLION KING4212 N

1925

190 SLEEPYTIME DOWN SOUTH/AINTV12744 N \$1
BIX BEIDERBRECKE - The Immortal one
191 SORRY/BEST GAY TURNDOWN BIL11097 N \$1
192 JAP SANDMAN/LUV AFFAIRS BIL11103 N \$1
193 LOUISIANA/HOU SWELL 0035665 N \$1
194 OL MAN RIVER/WA DA 0035666 N \$1
RICHARD DYER BENNETT
195 THREE RAVENS/ANT E ASH412 N
196 WESTERN WYND/2AIDENS DIS05019 N
197 GO2BALLYNUR/VENEZUELA DIS05021 N
BUSTER BENNETT JUMPFORM form CHICAGO
198 DONT JIVE ME BABY/WOOGIE 0037071E N
199 IT CAN NEVER HAPPEN/ U R 0038043 N
HERBERT BRIDGE -Hot tub, pno, Sax ORCH
200 WHOSE WHO R U/George Olsen V1977 N
BONNY BRIGAN
201 RYM GIVE WORD/STARTED BR7949 N \$1.25
202 U TOOK ADVANTAGE OF ME DE18117 N
203 SPANISHSON/GET STARTED SP.ED.5004 N
204 LADY 5TH AVE/GOD CHILLIN V125050 N \$1.25
205 ROUND DESERTED PAIN/NEVER "25050 N \$1.25
206 RUSSIAN LULABY/OuyLombardo V12601 N \$1
207 DEED I DO/JELLYROLL BLUES V12611 N \$1
208 WALKIN DOG/IN A MIST V12612 N \$1
209 LITTLE GATES SPECIAL/GANGV12638 N \$1.25
210 PRINSE SONG/CANT GETSTARTED V126208 N \$1
211 HUNTER BL/LETTER (John For) \$1.50
212 CHRISTSONG/UPPLE/NOOTOWN " 1029 N
213 ONE LOVE/OK03070E N
214 MAN I LOVE (Hot Tipt) DREAM \$3771 N
215 FR INSTANCE/VENETIA BR469 N
216 MY SWEETIE WENT AWAY/LUVTALE V01462 N
CHU BERRY classiest/Throy Eldridge
217 STIFFIN IN/46 W52 004510 N
218 BOUTERSON/STARDUST 0045102 N
219 HUNTER -"Hacienda"
220 DARDEN/ELA/DINAH VARIETY607 N
221 DARDEN/ELA/DINAH VARIETY607 N
222 TABOO/BLUE \$1.75 V0274 N
BARNET BIGNARD STARS
223 LUTOP BL (STAJONES) SALT BAW 9 N
224 EYALOG BL (STAJONES) SALT BAW 9 N
225 BLUES BEFORE DAWN/POONTANO BAW1206 N
226 HOW LONG U R/ OCKLOCKER BAW1206 N
227 "O'BLUES (GREAT BASS CLASSIC) BHL1581 N
ESTHER BIGNARD Blues
228 STINGARE BLUES/WHATWANT OK0950 N
229 WEST INDIES BL (PironOrk) \$1.50 N
BARNET BIGNARD STARS
230 ALIS AND GALATRA/CHARMS 004509 N
231 HEDGE ROSES (1am) LOMOND 004509 N
232 DOWN AMONG DEAD MEN/WANDERER \$509 N
FRANK BLYVINS TAREHEL RATTLES-ORCHTOLK- \$3
233 ARMY BERTS/PLY AROUND MISS CO1521 N
BLIND ANDY -RARE FOLK "SPECIAL2060 LUMBIA
234 HELLO WORLD SONG/Henderson "001 N \$3
235 CAL FROM JOE/NEW MOON BIL1030 N
236 DARDEN/ELA/DINAH VARIETY607 N
141 LAZY BUG/ANABELLE LEE BR10294 N
142 LAST JUMP/LUV GROWS OAKTREE \$1039E N
235 HILBILANDSWET (U.S.Masters) DMP (E) 2172E N
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242 CRYSTAL GAZIN MAMA/SHOULD " D427 N
BOND STREET SWINGERS-130sSwissJazz
243 CHINA BOY/BLUE MOON \$1.25 ELITE 4090 N
BOONE'S JUMPING JACKS -veryHotGroup \$1 min
156 HAMLET (PhotoRecord) PAMOUS063355 N
157 GLOUCESTERHAMLET SOLITUD V16827 N
COUNT BASIE -"JimmyRushin"
158 SUE BL/BLUE BLUES 0036709 N
159 ROYAL GARDEN/HOW LONG 0036710 N
160 CAPE SOCIETY/ST.LOUIS 0036711 N
161 FAREWELL BL/WAY BACK BL "36712 N
162 BLUES I LIKE TO HEAR/BLAMED2284E N
163 GOOD MORN BL/DOGIN ROUND DE1812 N
164 KING JOE (PaulRobeson) P42 OK6475 N
165 JUMPIN AT WOODSIDE/NUSTYROUTLET412 N
166 BRAND NEW WAGON/FUTILE V120253 N
167 MISS THING/Part 2 V04860E N
168 SUE BL/BLUE BLUES 0036709 N
169 THE GUY/WHILE WIND V122294 N
170 KATHLEEN KAGWIKEN 00432 N
FRANKLIN BAUR -great voice crooner
171 MY HEART STOOD STILL/WHERE BR3357 N
172 SALLY OF MY DREAMS/ V121734 N
173 MY SIN/JUNIOR V122050 N
NORA BAYES sings
174 GOODBYE FRANCES/BARNIE 0042678 E
175 GOODBYE FRANCES/BARNIE 0042678 E
176 PROHIBITION BL/FLATLAND 0042678 E
177 HOW I LUFF/NOOOPS LANTERON04282 N
178 PATCHES/WITHOUT YOU 0042921 N
179 HOMESICK/TOMORROW 0043711E N
180 MAMMY CARSON COPY/U NEED003742E N
181 WHO DID U POOL AFTER ALL/0043711E N
182 OVER THERE/LADDIE BOY V451308 N
183 HOW CAN THEY TELL IM IRISH/70030 E
184 TURN OFF LITE (Norworth) V1700308 N
DRENE BRASLET-1925
185 60 LAMPS/LASSES/GOOMORIN V121268 N
186 THE GUY/WHILE WIND V122294 N
187 40R5TIMES/CHINA BOY HRS2001N- \$1
188 SQUEEZE ME/SWEET SUE HRS2003 N \$1
189 CL MISS (MEZ) GALLION KING4212 N

1925

357 AROUND AND AROUND/KISSED DE23529 N
273 GLAD TOLA TIME (RARE) SWEET ME6168 N \$3
SHELTON BROMOS -famous NegroComedian
274 DARTOWN COURT ROOM/AllioryLans04428 N
CLEO BROWN-FineHot Piano/VocalByLansBrom
275 MAMA DONT WANT NO PEAS/NEW DE512 E
LES BROWN great Orch/Fine arr./Hot Soli
276 BOBBIN BL (Instmntl)/WHEN BR10025 N
277 LUV FOR SALE (")/OUT BR10211 N
278 RAMONA (Instmntl)/DONT U DE1296 N
279 PRATHER NEST (Instmntl)/LAZY V1323 N
LILLIN BROWN-FirstHegressBluessinger,Emarr
280 BALDIN BL (Orchestrator) BR10984E N
BROWNAGLE ORCH Fine hot Treasures
281 HELDEN/IT'S MEMORIES 00 1741 E-
CAROL BRICE sings
282 BOY WISTFUL EYES/DONTKNOW 0036471E N
283 LOVER COME BACK TO ME/ SCHIRMER510E N
ABBIE BRUNES HALFWAY HOUSE ORCH-rare
284 WONT YOU BE MY LUVINBABY BR11301 N
GEORGE BRUNIS
285 TALK A SHOUT/STILL WANT BIL1104 N
286 DOLYBILLS/DADA STAM 004546 N
WILLIAMS JERRING BRYAN \$3 min
287 BRIGHT LITTY V15534 E
WILLIE BRYANT Great Band
288 MOONRISE LOWLANDS/TRUE BB632 N \$1.50
289 SHEIK/RIGAMAROLE \$1.50 V125038 N
TIM BRYAN BLACKDEVIL ORCH-RARE
290 WANG WANG BL/SINKE \$1.50 OK4310 N
CHUCK TULLOCK & HIS ALL STAR ORGS.
291 WITH PLENTY MONEY/Parenti) ON08774 N
292 DANEST THINGS/HEART ME61212 N
293 SHEIK/RIOT/MAHOLE \$1.50 V125038 N
ONE HOUR TONITE/L.Kamfman1476 N
295 GAL SAIL/ACE HOLE W04424 E
BURNETT & RUTHERFORD-rare (InsideLam) \$3
296 BILLY LOWGROUND/LADIES CO1520 N
REV J.C. BURNETT-great NegroPreacher
297 WAGES OF SIN DEATH/MAHEWANDAVIS101 N
298 MOTHER OF TODAY/YESTERDAY DAVIS101 N
299 PRAYER MADE CEASING CHURCH " 185 N
300 WHAT AILS THESE/GOOD WILL DAVIS107 N
JENEL TILLMAN/CHARLES TILLMAN-SacredFolk- \$2.35
301 SODAITY T WONT BE LONG/ 0015024 N
HENRY BURR -Rare 5" Emerson
302 MIGHTY LIKE ROSE EM5112 E
303 RAGS/MOTHER DEAR V120434 N
304 WHOLE WORLD IS WAITING/ V121079 N
EARL BURTRITT ORCH-FineWestCoastBand
305 SONG WANDERER/NO JANDALAY C0787 N
306 JUST NINETEEN STONE/NEVERBRO05095 N
HENRY BUSSE ORCH
307 ALEX RIGTIME/AND/ELCANGHLY DE1015 E
308 AL PAIR LUVMAN/PLENTYMOON DE10768 N
309 I STEP HEAVEN/HOW HOT IT V121074 N
310 AFTER CLOUDS ROLL BY/Arden V121112 N
311 SINCE FOUND YOU/BREATH V122140 N
312 I CAME TO YOU/Johnson V122145 N
313 GOT BENCH/GOT PARK/ST.MARKIE V122515 E
314 FIESTA/ANDY Sanel1111Star V122678 N
BUTTERBANS & SUE-RARE KING OLIVER \$4
315 CONSTRUCTION GAIN/A TO Z BL ORK163 E
ERKINE BUTTERFIELD BLUE BOYS (FineJazz)
316 TUXEDO JUNCTION/SALT/BUUTTERB0304 N
317 NOTHIN TO DO/DONHOM BL DE3253 N
318 CHOCOLATE/BOOGIE ST LO BL DE3556 N
319 DONT LEAVE ME NOW/FUSHIN " DE3575E N
320 STAYIN A T HOME/WALTZ DE85280E N
321 BLACKBERRY JAZZ/MONDAYWASH DE8543 N
322 JELLYJELLY/DREAMTILWELTHARDE8552 N
323 CHEATIN ON ME/DONE LOO GOODDE8576 N
324 MECCA FLAT BL/ICE BABY GUILD23 N
DON BYAS -greatExpatriate Sax
325 STARDUST/SLAM DONT AMERICAN1003 N
326 I SURNDERED DEAR (Tyrone) 001m121751 N
327 BASS G (Shavere) R4dyV1111111111111111
328 TENDERLY (RARE)MODALLY SROO V120114 N
EMILIO CACHES/TRA-IndjanoJazz/Trifon-BOT
329 KIMIE Caches \$1 min (RARE)
329 RUMIN WILD/JO G IN U V1216109 N
CALIFORNIA RAMBLERS-a groupshaped the
whole field of dance music in 20s. A great
frontier of jazzmen filled their ranks
330 LAZY/MUST HAVE COMPANY 00105 N
331 MOON DEAR/IM IN LUV WITH 00449 N
332 FR INSTANCE/IN LUV SO MUCH 002211E N
333 20 SWEETES/PEANUT VENDOR 002351 E
334 CONCENTRATION/DEAR DUBNEY 002351 E
335 GEORGIE PORRIS/Georgiana P150141.25
336 SHEIK ARABY (Huffstart) V014275 N
337 EDDIE LEONARD BL/AMAY V014300 E
338 HONEY LUV AMMS/HOY V014329E N
Callahan brothers - folk \$3
339 CURLTHEADED BABY/DARLIN ME12898 N
OAB CALLOWAY ORCH
340 U DOG/STOLE GAL \$1.25 BA32323 E
341 ANGELINE/AMINNE WEDDAYS BR62121E \$1.50
342 LUV IN THE REASON/ATCOP BR6770 N \$1.25
343 LONELY HITES/TO LIT CANSA 004509 N
344 JONAH JOINS CUB/WILLION WEG OK6109 N
345 BLUES IN NITE/SAYS WHO OK6422 N
346 MIDDIE MOODER/CountBassie OK6634 E
347 I'LL BE AROUND/VA.OA.CAROLINOK6717 N
348 MONGOL/HOTCHA RAZZAT \$1 V12450E N
349 JUMPIN JIVE/TAYLSON/BR 58005 N
FLOYD CAMPBELL CAMPBUSTERS-veryRareGreatSwing
350 BLOW MY BLUES AWAY/WHAT \$1.50 BR10820E N
JOE CANDULLO ORCH-AllStars- DiscoGontheWay
351 KESSIN AROUND/BLACKBOTTOM DOM3772 E
352 18th ST STRUT/COME EXALINE HA 308 E
353 ME TO/SAIDIE OREN HA 235 N
354 SUITE PLEAS/ GOT ORL HA 260 E
355 BETTY/NEW/FLORIAN/OTR 146252E N
EDDIE CANTOR 40 years of recording-
356 I LOVE HER/HUNGRY BEAUTIFULS 004362E N

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276 BOBBIN BL (Instmntl)/WHEN BR10025 N
277 LUV FOR SALE (")/OUT BR10211 N
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316 TUXEDO JUNCTION/SALT/BUUTTERB0304 N
317 NOTHIN TO DO/DONHOM BL DE3253 N
318 CHOCOLATE/BOOGIE ST LO BL DE3556 N
319 DONT LEAVE ME NOW/F

- GEORGE KAY -
SUPERIOR CATALOG - PART 6
(continued from issue 43)

What was once considered an extremely rare catalogue, information-wise, SUPERIOR shall now become as well-known as our most common record labels, in fact even more so. MR. GEORGE KAY, the noted Gennett scholar, has given us permission to reproduce for RR a portion of a fabulous Gennett ledger in his possession which contains all that is to be known of the Superior label. After much deliberation we decided on the format for transcribing the ledger sheets. Mrs. Ann Danberg, Charters helped immeasurably with the layout and the typing. Here is an example of our format including a typical record entry

3. Get Them Drunken Blues (Vocal with Guitar & Harmonica Acc.) Bill Cox are the title, instrumentation and composer credits respectively.

4. CLYDE ASHLEY in upper case is the performer credits appearing on the Superior label.

5. (Bill Cox-pay Julia Cox) is the performer royalties category. This entry gives away the identity of pseudonym which was a common practice of Superior to mask the actual performer. In this case there is little doubt that CLYDE ASHLEY was a bogus name for the well-known Bill Cox.

2636 GN17292 Got Them Drunken Blues (Vocal With Guitar & Harmonica Acc.) Bill Cox, CLYDE ASHLEY. (Bill Cox-Pay Julia Cox)

2636 GE16553 The Hand Car Yodel (Vocal With Yodel) (Guitar Acc.) CLYDE ASHLEY (Bill Cox-Pay Julia Cox) Apr. 30, 1931-Oct. 31, 1932:2350

A - Title

1. 2636 refers to the Superior catalogue number.

2. GN 17292 is the Laboratory (master) number. As far as we know this number never appears on the Superior label or wax.

3. 2636 refers to the Superior catalogue number.

4. Apr. 30, 1931-Oct. 31, 1932:2350 Indicates the first and last dates, "Shipped for Month", and the number immediately following the colon is the total amount shipped.

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CHICK WEBB ORCH
2656 SUGAR-PIE/THAT WASHART DE2665 E
2657 I WANT TO BE HAPPY/HALS DEL50399#E
BEN WEBSTER (Tenor Sax Solo)
2658 HONEYCUCUMBER/BLA SKIESSAY555N
2659 I SURRENDER DEAR/KATS SAV580 N
ANSON WALKERS ORCH
2660 MR. PETER THAPPEZ/Pt2 BR663#E
2661 AND THE HANDS OF THE BAND/pt1 100#
2662 ONE MAN FIGHT/PT2 BR63999#E
2663 JELLYBEAN/ARTISTAS DOTS DE8108#E
2664 SUNDAY IN PARK/SISSY DEL649#E
2665 ROSE ROCKIES/SALUD DEL3628#E
2666 CANADIAN CAPERS/STAMMER MER528#E
2667 SHE GOT IT/JohnnyHarp VI2082#E
2668 MISS ANNABELLE/LYF VI2084#E
2669 ROMAN CUP LITTLE GYPSY VI2089#E
2670 HIGHWAYS HAPPY DAYS VI2091#E
2671 FROM SAT NITE TILL MON/VI2100#E
2672 EVERYBODY WINS DINK/Orch VI2117#E
2673 FLOWER OF LUV/Shilkrat VI2164#E
2674 USE CREAM CUP/ANYTHIN#2167#E
2675 HERE WE ARE/PTCOLORED VI2203#E
2676 MISS WANDERFUL/DANCE VI2213#E
2677 MISERIOUS HOME/SLAPBASS#2241#E
2678 MY BABY JUST GAMES FOR ME#2249#E
2679 ONE MAN/Johnson VI2256#E
2680 LONELY PARK/MONROE VI2422#E
2681 WELLES/DECO VI2422#E
2682 ABRAHAM LINCOLN ADDRESS#2316#E
2683 FDR 1ST WAR ADDRESS# 2317#E
2684 BELL BELL BELL/THRU HRS 1019#E
2685 SWEET SUE (D.Jango)/HANDSONS/DECO#2
2686 I GOT RYTHM/JAPSANDMAN#2276#E
2687 BUCKLE UP/DEVIL #212622#E
2688 HANGING ROUND BOUND/PT2#2166#E
2689 MISS WANDERFUL/DANCE #1.50
2690 MY OLD FATHER'S DENNIS DEL1014#E
WESTERNERS (Polk) #3 min
2691 PRAYER MEETIN TIME/ROUND ME#3341#E
FRANK WESTPHAL ORCH
2692 STUFF KIDN/ORENWHICH CO#378#E
2693 DON BRING ME POSSES/CO#363#E
2694 NEVER AGAIN/NOBODY SWEET COLL12#E
GEORGE WETTLING BAND
2695 SOME OF THESE DAYS/EVERY DAY#7#E
2696 BUCKLE UP/GALS/ST KATE DEL804#E
2697 RHYTHM NEW DART/ROCKTOWN DEL405#E
HERMAN FERTIE WHEATMAN RAY-BLUES
2698 TROUBLE BL/LITTLE LEE#DE810#E
2699 WHEELER SUNSET ORCH - Fitchman's
2700 FOO GEE/BOB BOUT MISS BL1131#E
2701 KEEP JUMPIN/HOT TRESS BL1159#E
LULU WHIDDY-DANCE/Novoroch #3 min
2702 STUFF MISS LIZ/HOMERAGAN RS200#E
GEORGE WHITE ON NATIONS FORM #4
2703 PEACE PROSPERITY (HARSHPERCH) E
GEORGE WHITE-WORD/FULLBESS/STYLIT
2704 RHYTHM IN MIND/REEL#712#E-41
JOSH WHITE
2705 MOTHERLESS CHILDREN/ AHS581#E
2706 TROUBLE/JERRY AHS583#E
2707 MY CAP/JERRY CO#556#E
2708 JOSHABILL BLUES/DIP DE2423#E
2709 MAOLY BLUES/WALTZIN DE2423#E
2710 MAM MISTREATIN WOMAN DE2300#E-41
2711 BABY BART/OSBORNE'S DISCO#005#E
2712 HONEY RISEN SUN/ETYL RE#542#E
2713 RHYTHM HOUSE/PT2 WOS50#E
PAUL WHITMAN & HIS
2714 THAT'S GRANDMA/VA DA CO145#E
2715 RYM KING/SUPREMACY/CO162#E
2716 FROG MONDAY ON/LONELY BL1101#E
2717 TOOK ADVANTAGE OF ME/ BL1103#E
2718 SWEET MAN/NO SWEET MAN BL1103#E
2719 MARY/CHANGES BL1103#E
2720 FOND NEWBAY/ROSEORCH DE246#E
2721 PRETTY HOT MEDDITY/ DE266#E
2722 GRADUATION/WHITMAN BL1104#E
2723 UNKLE LADY/PAL GRADUITY#200#E
2724 NO MORE WORTHY/VALNCTO#950#E
2725 GEORGIANA/TENTIN DOW VI2001#E
2726 ME TOO/ROLL EYES VI2017#E
2727 WISTFUL & BLUE (BINGO) #1 VI2041#E
2728 TRAVELIN MAN/OUTSTANDIN#150#E
2729 I ALWAYS KNEW IN AIMS VI2050#E
2730 SILVERMOON/UR LAND VI2050#E
2731 MIDDYWATER/NatsShilkrat VI2050#E
2732 SIDE BY SIDE/PHETTYLVS#12067#E
2733 I'M IN LUV AGAIN (Nichols) 2064#E-41
2734 MARGALIA (Nichols) LUV 2067#E
2735 GARTER (BROOKHART) 2075#E
2736 BLUE HEAVEN (SING) #1 VI2082#E
2737 CALINDA (BINGO) Shilkrat VI2082#E-41
2738 PIVESTEP (BINGO) WONT BE VI2083#E
2739 LONELY LADY (BIX) RAMONA #2124#E
2740 BACKLASH/SUNSHINE (SING) 2124#E
2741 MA BELLE (BINGO) MICKETERRS#2135#E
2742 WHEN (SING) Shilkrat VI2138#E-41
2743 MY ANGEL/BOOTS/MEETIES#2138#E
2744 NEVER BE SAME (Hildaball) 2408#E-41
2745 LETS PUT ON LITES/TELL 2414#E
2746 SMOKE GETS IN EYES/ 2445#E
2747 DARTKONSTRUTTER (JACK) VI2192#E
2748 WASHBOARD BL (Honey) #2 VI2387#E
2749 STARDUST/BLINDING/PT2 VI245#E
2750 WISTFUL & BLUE (BINGO) #3 min
2751 OLD WISHING WIND/SETTEML#3232#E
JACK WHITNEY ORCH - OODMAN
2752 FROST GLOVES/FALL LUV CL5344#E
2753 MY SONG/SHINE/HARMOON #537#E
2754 THIS WISSUS (Hoxa) #PT, CL537#E
RUDY WHITNEY CALIFORNIA #Hildaball
2755 HAWAII BLUES/ALISTAR OLYMP#150#E
JOHNNY WHISKEY NO. A.MUSIC
2756 CUBA BO/BOURBON ST.BOUNC NO.4
2757 WING TEMPLE/ULTRACALIN 7075#E
BOB WILBUR WILDCATS
2758 NABEL DREAM/WILLIAMS/PERCOM#58#E
LEE WILBY
2759 INTUITION (Hacks) CO#920#E
2760 BASS AWAKE/HOUSE GALAI 1
2761 WILLIAMS SWINGGATORS-Unusual
2762 BROTHWOOD HARRIS#1001#E
BERT WILLIAMS
2763 DARTKONSTRUTTER CLUB/VA CO#150#E
2764 PAPA DOESN'T TWO TIME/ CO#116#E

2751 STIFFER HASNT OCTOBER/CO#176 E
PRUD VAN SIPPES
2752 FETTERLASH/CONITAND/CO#293#E
2753 COONANT DANCE/CO#293#E
2754 KISS/CHASSERAD/NOV1216#E
VARSITY EIGHT (Galt/Rambler/CO#2#E)
2755 LAST NITE BACKFORTH/ CO#400#E
2756 JOE JOE/BoatHarp CO#400#E
2757 DOODLE DOO/Cameo/Orch CO#55#E
2758 KNOCK AT DOOR/HARING CO#57#E
2759 NEW KIND MAN/CO#60#E
2760 RAMBLIN BLUES/Stetler CO#60#E-41
2761 DEAR ONE/Lou del CO#63#E
2762 NOBODY KNEW/REDEMAN/PT2 E
2763 CRATERS/Orch/Orch/Orch#72#E
2764 YES SIR THAT'S MYBABY A/O#70
2765 HANG AROUND SUGAR/ CO#824#E
2766 LAST NITE BACK PORCH CO#80#E
2767 I KNOW ME ALABAMA/ CO#56#E
2768 MATTIE/A Langebrk CO#57#E
2769 COPPENHAGEN/Harling CO#62#E
2770 HARRY DOO WAKA DOO CO#63#E-41
2771 PANAMA HILLS/LUTVRL CO#63#E
VARSITY EIGHT (Galt/Rambler/CO#2#E)
2772 SWEET NITE/PTTETMAN/ PT#135#E-41
CHARLIE VENTURO/CO#6#E,Amel/Reese,Patrol
2773 CHICK CHICK/PT2#212005#E
JOE VONUIT ALL STARS #Blue#1
2774 DONT UPDOWN/LOWDOWN (Lm) CO#28#E-41
2775 SOMETHING/NOTHING#1.25 DE212#E
2776 DONT UPDOWN/LOWDOWN DE212#E
2777 TAIN'T SO HONEY/DEAN OK#1051#E-41
2778 HANGHOLYBAY/KALANVAT/PT2#40#E
2779 ZONE 28/ALX RAT/PT2#40#E
2780 TROUBLE DIXIE/PT2 VI2204#E
2781 TURNKIN IN STRAW/WASH VI2213#E
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DO VORREES EARL/HOT#PT#E
2787 TAIN'T WITH LUV HOR#15#E
2788 SUNDAY/SPHINX/PT2#147#E
2789 JUST U JUST MEY/Orch F#1521#E
WADSWORTH NOVELTY ORCH
2790 SENSATION/RN/PTAL BL F#1410#E-41
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ESTHER WALKER SINGS
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2798 DONT RABBITER/HOT#1#E-41
2800 STARDUST/BL/NOV1216#E
2801 TAIN'T SO HONEY/DEAN OK#1051#E-41
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2803 TAIN'T SO HONEY/DEAN OK#1051#E-41
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2805 TAIN'T SO HONEY/DEAN OK#1051#E-41
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2807 TAIN'T SO HONEY/DEAN OK#1051#E-41
2808 STARDUST/BL/NOV1216#E
2809 TAIN'T SO HONEY/DEAN OK#1051#E-41
2810 STARDUST/BL/NOV1216#E
2811 TAIN'T SO HONEY/DEAN OK#1051#E-41
2812 TAIN'T SO HONEY/DEAN OK#1051#E-41
2813 SWING OUT VICTORY/ #1 BL1156#E
2814 SONGS DONT MATCH/JUMP BR#3014#E
2815 FEET TOO BIG/HONK/CLYDE VI2015#E
2816 HOLD TITE/ALBESHAIR/VI2015#E
2817 2 SLEEPY PEOPLE/ALINDRAG#2015#E
DOCK WALKER - PARFOLK
2818 EAST BOUNDARY/PT2 CO#1504#E
2819 IN PINK/SHARON/CO#1504#E
2820 TRAVELIN MAN/OUTSTANDIN#150#E
2821 WARE Accomplish/Eltinge#211#E
2822 DONT GAUGH ON BLUES/ BL1103#E
WARTING PENNSYLVANIA
2823 BLACK BLUES/Orch VI196#E
2824 MIGHTY BLUE/FRESHIE VI197#E
2825 WHERE DO U WORK/JACK VI207#E
2826 NEVER SEEN SHAL/THABANNA#205#E
2827 MY REGULAR OIL/Landry#1205#E
2828 SWEETHEART MEMORIES/ VI2083#E
2829 BBS SCENE/NOBALT/WALK VI209#E
2830 LUFF LUFF LUFF SWEET BR#46#E
2831 HI UP HILTOP/SPOON VI217#E
2832 SAY THAT U LUV ME/ VI217#E
2833 HOW ABOUT ME/Shilkrat VI217#E
2834 SONG I LOVE/HACKY #2181#E
2835 JERICHO/ALWAYS BE LUV #2181#E
2836 TO BE IN LUV/Shilkrat #2203#E
WASHBOARD SM & LUV/HASHBOARD
2837 LAD CARDS TALK/PT2
2838 LAD CARDS TALK/PT2
2839 ROYALGARDEN BLUES #5 BL#201#E
ETHEL WATERS PT#Chn/Orch #1ms
2840 LIVER GONE (GOODMAN'S) #CO#20#E
2841 BRING GREENBACKS/FALL#100141#E
2842 MY HANDY MAN (Jamez) #CO#45#E
2843 PARTNERS WITH GOF/ JULIERS#27#E
NEARLY WILLY
2844 HALDEN IN THE BOM/BUNSON#2124#E
CURLY WEAVER-fine blues (RARE) Th.Cr)
2845 THE BL/LANDY CHAMP#5007#E
CHICK WEBB great classics
2846 VOTER/RYM/SHINO IT DE1092#E-41
2847 CLAP HANDS/HENRY CHARLIE #1220#E-41
2848 STRICLITVIVE/ROCK IT DE158#E-41
2849 LIZA/TISKETTAKT DE1840#E-41
2850 NACKYDUST/STEP/PACK SINDEL#18#E
2851 NACKYDUST/STEP/PACK SINDEL#18#E
2852 NACKYDUST/STEP/PACK SINDEL#18#E
2853 NACKYDUST/STEP/PACK SINDEL#18#E
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2950 NACKYDUST/STEP/PACK SINDEL#18#E

2751 STIFFER HASNT OCTOBER/CO#176 E
PRUD VAN SIPPES
2752 FETTERLASH/CONITAND/CO#293#E
2753 COONANT DANCE/CO#293#E
2754 KISS/CHASSERAD/NOV1216#E
VARSITY EIGHT (Galt/Rambler/CO#2#E)
2755 LAST NITE BACKFORTH/ CO#400#E
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VIRGINIA (Acadriga/Orch) Fitchman
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DO VORREES EARL/HOT#PT#E
2787 TAIN'T WITH LUV HOR#15#E
2788 SUNDAY/SPHINX/PT2#147#E
2789 JUST U JUST MEY/Orch F#1521#E
WADSWORTH NOVELTY ORCH
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DOCK WALKER - PARFOLK
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WARTING PENNSYLVANIA
2823 BLACK BLUES/Orch VI196#E
2824 MIGHTY BLUE/FRESHIE VI197#E
2825 WHERE DO U WORK/JACK VI207#E
2826 NEVER SEEN SHAL/THABANNA#205#E
2827 MY REGULAR OIL/Landry#1205#E
2828 SWEETHEART MEMORIES/ VI2083#E
2829 BBS SCENE/NOBALT/WALK VI209#E
2830 LUFF LUFF LUFF SWEET BR#46#E
2831 HI UP HILTOP/SPOON VI217#E

EDISON CALIFORNIA RAMBLERS (CONTINUED)

July 15, 1927

Ed Kirkeby (leader); Chelsea Quealey, Billy Keyes (tp); Chuck Campbell (tb); Bobby Davis, Sam Ruby, Bob Fallon (reeds); Ted Black (p); Tom Fellini (bjo); Allen (tuba); Jimmy Wilson (dm)

11798-A, B	Ed 52075	Miss Annabelle Lee
" -B	LoE AL 3516	" " "
"	Riv RLP 1008	" " "
"	Riv RLP 12-801	" " "
11799-A, B	Ed 52075	When Erastus Plays His Old Kazoo
" -A	LoE AL 3545	" " " " " "
"	Riv RLP 1051	" " " " " "
"	Riv RLP 12-834	" " " " " "

August 26, 1927 First Electric Edison

Ed Kirkeby (leader); Chelsea Quealey, Nick Casti (Castellucci) (tp); Edward Lapp (tb); Bobby Davis, Sam Ruby, Pete Pumiglio (reeds); Adrian Rollini (b sax); Jack Russin (p); Tom Fellini (bjo); Herb Weil (dm).

11861 remade 9/19/27 At Dawning
11862-B Ed 52097 You Don't Like It - Not Much

September 19, 1927

Ed Kirkeby (leader); Frank Cush, Chelsea Quealey (tp); Tommy Dorsey (tb); Pete Pumiglio, Sam Ruby, Bob Fallon (reeds); Spencer Clark (b sax); Jack Russin (p); Tom Fellini (bjo); Herb Weil (dm).

11861-F Ed 52101 At Dawning
(16356) Ed 5420 " "
11897-C Ed 52105 Blue River - Kirkeby (vo)

September 27, 1927

Ed Kirkeby (leader); Frank Cush, Nick Casti (tp); Francis "Frank" Ferretti (tb); Pete Pumiglio, Sam Ruby, Larry Lloyd (reeds); Spencer Clark (b sax); Jack Russin (p); Tom Fellini (bjo); Herb Weil (dm).

11916-A Ed 52109 Clementine - Kirkeby (vo)

Frank Ferretti recalls this as the only record date with Ed Kirkeby. Ferretti had been introduced to Kirkeby by Nick Casti and received a call for this date a couple of weeks later. Ferretti recalls that the reason for only one tune was that Chelsea Quealey didn't show and Kirkeby spent quite awhile getting hold of Frank Cush.

11916-A LoE AL 3545 Clementine - Kirkeby (vo)
" Riv RLP 1051 "
" Riv RLP 12-834 "

September 30, 1927

Ed Kirkeby (leader); Chelsea Quealey, Bill Moore (tp); Ivan Johnston (tb); Pete Pumiglio, Sam Ruby, Larry Lloyd (reeds); Spencer Clark (b sax); Jack Russin (p); Tom Fellini (bjo); Herb Weil (dm).

11924-A, C rejected Nothin' Does Does Like It Used
To Do Do Do - VR
11925-A, B, C rejected I'm Wonderin' Who

November 16, 1927

Ed Kirkeby (leader); Chelsea Quealey, Phil Hart (tp); Al Philburn (tb); Pete Pumiglio, Bob Fallon, Larry Lloyd (reeds); Spencer Clark (b sax); Al Duffy (vi); Jack Russin (p); Tom Fellini (bjo); Herb Weil (dm).

18033 remade 12/6 27 Make My Cot Where The Cot-Cot-Cotton Grows
18034 " " Tell Me Little Daisy - Kirkeby (vo)

December 6, 1927

Ed Kirkeby (leader); Chelsea Quealey, Henry Levine (tp); Al Philburn (tb); Pete Pumiglio, Bob Fallon (reeds); Joe LaFaro (vi); Jack Russin (p); Tom Fellini (bjo); Henry Stern (tuba); Herb Weil (dm).

18033-G Ed 52164 Make My Cot Where The Cot-Cot-Cotton Grows
18034-G Ed 52162 Tell Me Little Daisy - Kirkeby (vo)
18085-A Ed 52164 For My Baby - Kirkeby (vo)

December 28, 1927

Ed Kirkeby (leader); Tony Gianelli, Bill Moore (tp); Carl Loeffler (tb); Pete Pumiglio, Sam Ruby, Fred Cusick (reeds); Spencer Clark (b sax); Al Duffy (vi); Jack Russin (p); Tom Fellini (bjo); Herb Weil (dm).

18137-B Ed 52181 Mine - All Mine - Kirkeby (vo)
18138-B Ed 52181 The Pay Off

(To Be Continued)

BEHIND THE COBWEBS (continued)

See each column from then on for the listings. Please add the following data for masters 5060 and 5061 which were both blanks when we published them. Perry Armagnac has acquired Banner 1163 which couples these two masters and here are the details: 5060 - Martha as by Jos. Samuels and His Orchestra and 5061 - Little Rover (Don't Forget To Come Back Home) as by Hollywood Dance Orchestra.

Your interest is appreciated and we regret not being able to answer most of your letters. We hope, eventually, to write to those who have offered listings or other things requiring replies and hope to include queries and comments in future columns after the Ajax catalog is completed. Meanwhile continue to send your comments to us at Salem Road, RFD 2, Pound Ridge, New York or c/o this magazine. Until next time.

FORM 547 REQUESTED



FROM
RECORD RESEARCH
THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE
BROOKLYN 5, N. Y.

ATTENTION

**RECORDS
WANTED**

INTERESTED IN BUYING OUTRIGHT
WRITE, WIRE, OR PHONE
RECORD RESEARCH
65 GRAND AVENUE
BROOKLYN 5, N. Y.

Cover (personnel): Courtesy of Ed Kirkeby and Dick Dupage.

From left to right: Irving Brodsky, Tom Fellini, Roy Johnston, Stan King, Arthur Hand, Adrian Rollini, Frank Cush, Fud Livingston (standing), Bobby Davis (seated), mystery man, and Herb Winfield.

PLAZA 5000 SERIES (continued)

5246--Every Night I Cry Myself To Sleep...	-Arthur Fields	-Ba 1259
5247--If I Can't Get The Sweetie I Want	-Arthur Fields	-Ba 1259
5248--My Sweetie Went Away	-Arthur Fields	-Re 9545
5249--		
5250--Pal Of My Dreams	-Billy Burton	-Re 9561
5251--Bebe	-Vernon Dalhart	-Ba 1257
5252--		
5253--Steal A Little Kiss While Dancing	-Xylo Novelty Orch.	-Ba 1256
5254--Good Night	-Hollywood Dance Orch.	-Ba 1258
5255--I'm Drifting Back To Dreamland	-Xylo Novelty Orch.	-Ba 1256
5256--Just A Girl That Men Forget	-Banner Dance Orch.	-Ba 1251
5257--I Love You	-Majestic Dance Orch.	-Ba 1249
5258--Sun-Kist Rose	-Roy Collins' Orch.	-Ba 1255
5259--Oh! You Little Sun-Uv-Er-Gun	-Billy West	-Ba 1259
5260--Alabammy Blacksheep	-Vernon Dalhart	-Ba 1301
5261--I Cried For You	-Arthur Hall	-Ba 1258
5262--Mamma Goes Where Papa Goes	-Bob White	-Re 9549
5263--What Do You Do Sunday, Mary?	-Majestic Dance Orch.	-Ba 1249
5264--So This Is Love	-Imperial Dance Orch.	-Ba 1266
5265--		
5266--Last Night On The Back Porch	-Billy West	-Re 9547
(Also misnumbered 5261 on some issues)		
5267--Teasin' Squeezin' Man O' Mine	-Original Memphis Five	-Ba 1254

(TO BE CONTINUED)